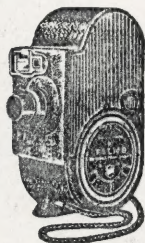


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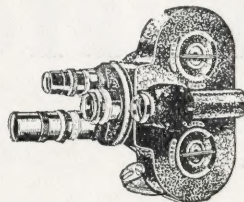
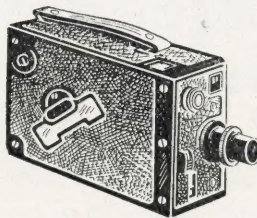
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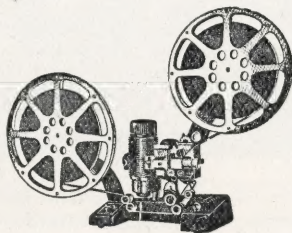


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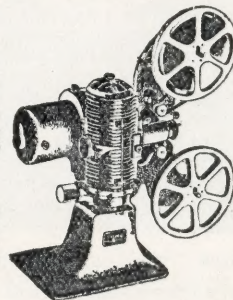


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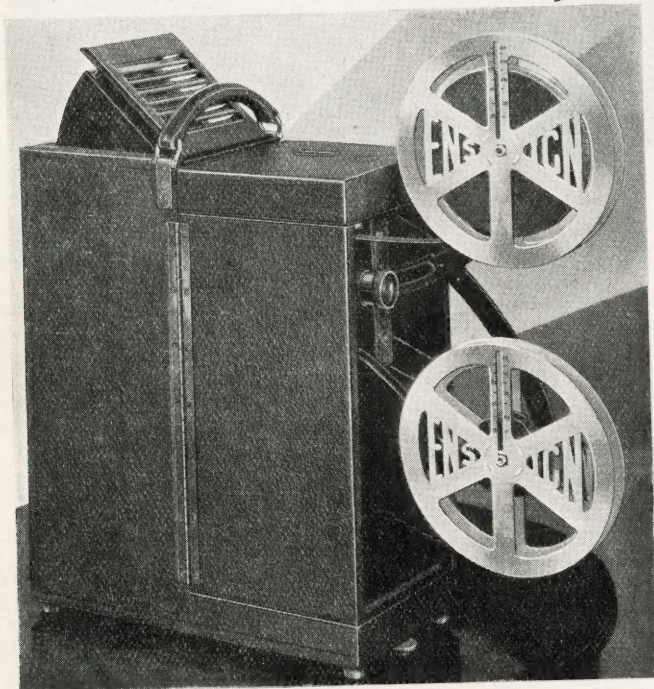


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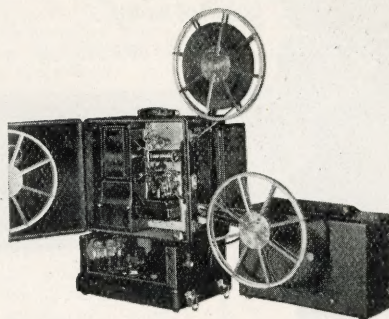
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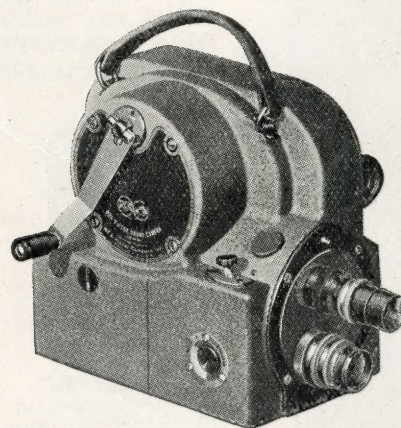
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AMATEUR CINE

VOL. III.

WORLD

No. 12.

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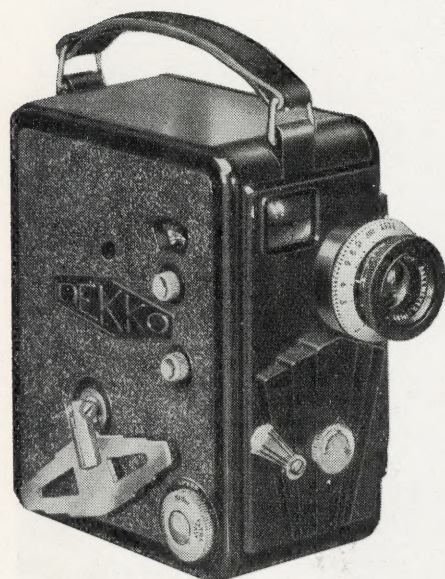
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"MANY at this stage rush to the expedient of going to extremes in angle and outlook and remind me of a precocious niece, who, seeing me in horn-rimmed spectacles for the first time, remarked that, 'If one cannot look distinguished, the next best thing is to look odd.' Now, I welcome odd prints if they are also good in other ways and above all interesting. The first thing one has to understand is how a picture makes its appeal. It can do this roughly in three ways, singly or in conjunction."—T. Lee Syms (Hon. F.R.P.S.) on "Pictorial Composition."

"A FEW minutes later he came up smiling and said that the two rhinos were in the little black box! Upon reaching camp I developed the plate, only to find the Masai must have run a second before he pressed the lever, so that the rhinos were not in the black box after all. But he was quite convinced they had been and explained they must have got out while he was running. That was the beginning and also the end of his camera experience."—Cherry Kearton on "Once Upon a Time."

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AMATEUR FILMS: PLANNING, DIRECTING, CUTTING. By Alex Strasser. 7/6.

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THE AMATEUR CINEMATOGRAPHER'S DIARY FOR 1937. 2/6, 3/-, 3/6 (according to style of binding).

A New Service Begins This Month

IN this number we inaugurate a new feature, or perhaps it would be more accurate to describe it as an extension of our established feature, "Readers' Films Reviewed." For three years the criticisms of readers' films have been a consistently popular feature of the magazine; during that time more than a thousand films have passed through our hands. It is encouraging to note that the standard of quality is definitely improving; more good amateur films are being made now than ever before. But in the main they are still not good enough.

The Animated Snapshot Album

Technical proficiency is becoming more strongly developed: there is less crudity. But construction is still nebulous. There is still too much of the animated snapshot album and too little of the film. The reason for all this is almost entirely due to lack of adequate preparation. Despite the advice (repeated, we fear, almost *ad nauseam*) to prepare a script before shooting a foot of film, the average amateur is prone to film first and think after.

The amateur who argues that because he is merely filming for fun he need not bother about construction and similar matters is deceiving himself. He realises that there is something lacking in his films and not all the perfervid applause of his friends can blind him to it. There is not one set of rules for picture making for large audiences and another set for films designed for the family circle. They are basically the same. Making a film is not just a case of taking moving pictures.

The Film Must Be Planned

The first essential is a theme or plot on which to string those moving pictures so that they are all inter-related and a unity results. The film must be planned. It is to encourage the preparation of film scripts that we inaugurate in this issue a scenario criticism service as a corollary to our Readers' Films Reviewed feature.

We are, of course, quite well aware that in many of our criticisms we lock the stable door after the horse has gone. It could not well be otherwise, for while in some cases we can suggest how improvement can be effected by the transposition of shots or the taking of continuity shots, in others we can only say in effect: That is wrong and nothing that you can do will make it right; in short, that the film is a failure and even having regard to its sentimental value, it is rather a waste of stock. Our new service is designed to obviate the necessity for such devastatingly negative criticism. We hope that the reader who wrote: "I firmly believe that a service of this description would make for better films," proves to be a true prophet, for, as he cogently observes, "many amateurs must have lost heart because they set out to make a film with an unsuitable or badly constructed story."

As in the case of our film reviews, the scenario criticisms will be sent by post, but a selected number that we think will interest and assist others besides the scenarist will be published in *Amateur Cine World*. A reader's script is published in this issue, but while it will not always be possible to print scripts in full, salient extracts will be given, together with a digest of the plot. And do not let that word 'plot' mislead you. The scripts submitted may be of any type: photoplay, holiday film, family film, documentary.

(Continued on next page)

A New Service Begins This Month

(Continued from previous page)

First decide on the theme: Spring, Baby's birthday, your proposed holiday in Switzerland. Maybe you have never been to Switzerland before and have no very clear idea of the conditions you will meet with there. But that is of no great moment so long as you decide on the framework of the film and clearly define your approach to it. There will inevitably be gaps in that framework, but we shall be glad to do our best to help you fill them in.

All scenarios submitted must be entirely original; they must not be based on published stories. We must request, too, that each is type-written and is accompanied by an enquiry coupon. Where trick effects are called for in the script the reader should state what facilities he has for carrying them out or how he proposes to film them, so that we can be quite sure that he is not providing for unworkable effects. Effects that can be easily achieved by the owner of a cartoon bench, for instance, may be quite beyond the province of the amateur who does not possess such apparatus.

* * *

IT has for some time been felt that the needs of the newcomer to amateur cinematography deserved rather more attention than, perhaps, they normally receive in amateur cine journals. Apart from newcomers there is a vast army of cine camera owners whose chief concern is in what may be termed the "homely" application of amateur cinematography.

They are not particularly concerned with the deeper study of the subject: instruction which appears to border on "high art" merely bewilders and depresses them. They have bought a cine camera and projector, and want to get the utmost "fun" from the combination; they want to make competent pictures but not competition pictures.

As announced last month, we are setting out to cater for this class of amateur, and in this issue we commence a series of articles from the pen of Mr. Harold B. Abbott who knows exactly what, and how much, the "ordinary" amateur wishes to know, and has

A very elaborate studio set for "Romeo and Juliet," March release reviewed in this issue.

written a complete instructional course—complete, that is, so far as the ordinary amateur requires.

Every Suggestion Practical

There is no deep theory in the series; nothing is said about home processing and the other phases which are undertaken only by the really "serious" amateur. Instead, Mr. Abbott deals briefly and lucidly with the essential knowledge which every amateur must possess, and passes quickly to the practical work of using the camera and "what to take." A real endeavour has been made to maintain the reader's interest in his camera so that it shall not lie on the shelf for want of ideas. At the same time, every suggestion that is made is eminently practical and within the scope of the ordinary amateur without special facilities or an undue amount of leisure.

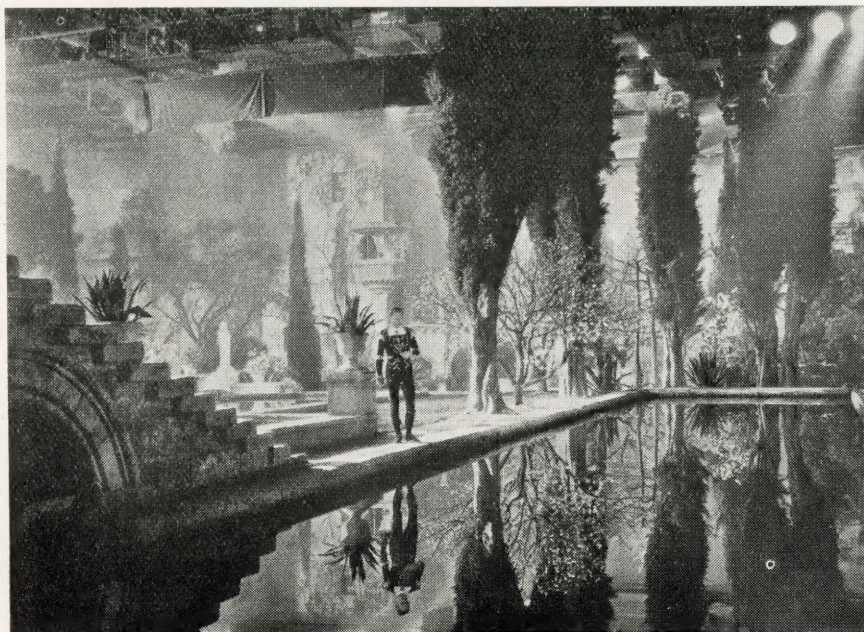
From ordinary cine camera work the "lessons" progress to special but easily practicable applications of cinephotography, simple editing and titling and, finally, the projection side of the hobby.

We are confident that not only will the beginner find in this series a complete and sufficient groundwork for the achievement of "competent" cinematography, but that, at the conclusion, he will be in a position to benefit by the more advanced articles which constantly appear in this journal, and is ready (if he chooses) to proceed to a more advanced stage of amateur cine work.

Although this new series has been planned with the needs of the beginner constantly in mind, the articles are not so elementary that the majority of our readers will not find them interesting and instructive. Our regular readers will be doing their cine friends (and us) a good turn by bringing to the notice of all who have started on this fascinating hobby the issue in which these interesting "lessons" commence.

* * *

On page 592 we publish details of our "Ten Best Films of 1936" Competition, together with the results. The standard set was a high one; inevitably the judges were more critical, less inclined to present the kindly blind eye, than the critics responsible for our monthly reviews. None of the Ten Best Films is a perfect film. But then we have never seen a perfect film, amateur or professional, and these ten films are very good indeed. Every film received for review this year will automatically be considered for the "Ten Best Films of 1937" Contest. Why not make up your mind to be represented in the list?



This is the first section of a complete course of instruction prepared especially for the "homely" cinematographer—the man whose interest in the hobby is solely the making and showing of interesting films of his family and friends, his holidays and travels, his hobbies and interests, and other subjects worthy of his cine camera and within his capabilities.

Nothing of an "arty" or abstract nature is included ; neither does the author deal with home processing of

films or any other of the fairly technical aspects undertaken only by the advanced worker. Mr. Abbott's object has been to encourage the "ordinary man" to take up cinematography and to keep him interested in it ; to tell him how to start and what to take ; to give him a complete insight into the hobby so far as it affects him ; and to show him how to make competent films and project them competently. Next month's article will deal with the choice of camera and attendant matters.

STARTING AMATEUR MOVIE-MAKING

By HAROLD B. ABBOTT

PERHAPS you have already bought your cine outfit, but there will be many new readers who are on the threshold of home movie making and are in need of some guidance to enable them to select the apparatus best suited to their needs. Our series of "lessons" must therefore commence with a brief outline of present-day practice, followed by a concise discourse on the subject of apparatus.

I shall assume that the reader is acquainted with ordinary "snapshot" photography to the extent that he knows that a film is loaded into the camera and, after "exposure," is taken to a D. & P. (Developing and Printing) depot, where the film is developed to form a "negative" (actually a series of negatives) from which the snapshotter may have as many "prints" as he desires. The point I am driving at is that the negative is an essential intermediary for the production of the finished print (or "positive").

In the professional cine world the same system is used : the film exposed in the camera is developed into a negative, and positive films, to any desired number, are printed from the negative. The first great stride toward the establishment of popular amateur cinematography was made when a means was found of dispensing with the intermediate negative film. By a special process of development, it was found possible to make into a direct positive the actual film used in the camera and as the average amateur requires only one copy of each film, this meant that the cost of necessary film was immediately cut by 50 per cent.

This economical system is known as "the reversal process," because the negative film is "reversed" into a positive. A special type of film coating is required for this process and films so coated are called "reversal films." It is true that the "negative-positive" system is used to a limited extent in amateur cinematography, but probably more than 90 per

cent. of amateur cinephotographers use nothing but the reversal system.

Professional cine film is of a standard width of 35mm. with 16 pictures (or "frames") to the foot ; but in order to reduce still further the cost of amateur cinematography a series of "sub-standard" sizes, or gauges, have been introduced and amateur cine films of to-day are of three widths : 16mm., 9.5mm. or 8mm. Sixteen-millimetre provides exactly 40 pictures per foot of film ; 9.5mm., 40 and a fraction ; and 8mm., 80 pictures to the foot.

Each gauge of film has its own range of apparatus and to start with one gauge, and later change over to another, involves considerable expense as it generally means acquiring an entirely fresh equipment. It is true that there are a few projectors, of the more expensive type, which accommodate two (and, in one case, three) gauges of sub-standard film ; but there is no dual-

(Continued on next page)



The success of this shot lies in its appealing simplicity ; there is nothing to distract the eye from the figure. Do not have too much detail in your shots, for the eye does not readily take them in all at once. If detail is needed, show it in close-up.

STARTING

gauge camera and, also, the accessories bought with the first outfit will not suit a different gauge of film unless dual-purpose or "universal" models were acquired in the first instance.

The choice of gauge is therefore a matter of great importance to the potential amateur cinematographer and he should study the matter carefully to insure that his first choice is his last.

Now, I do not propose to start a controversy on "which is the best gauge of film"; neither am I going to air any personal preferences. Each size has its own advantages and its staunch advocates. It is permissible, however, to mention that, so far as upkeep or running costs are concerned, the 8mm. gauge is the least expensive and the 16mm. the most expensive, with 9.5mm. somewhere between the two.

Choosing the Gauge

Not every amateur, however, selects his gauge on the question of running costs alone: there are numerous other matters to affect his decision. So far as apparatus is concerned, it may be said that the 9.5mm. gauge offers a range of efficient apparatus at lower prices than either of the other two gauges, although the range extends to higher priced apparatus, within the price limits of 8mm. and 16mm. equipment.

Moreover, some amateurs would regard it as a convenience that 9.5mm. film can be bought in shorter relative lengths than other gauges, which constitutes, to some extent, an "easy payment" system of upkeep compared with the other gauges. The actual size of each picture on 9.5mm. film is (owing to the different methods of perforating the film) very little less than that of 16mm. film.

These are some of the advantages associated with 9.5mm. film, and there are others. On the other hand, 8mm. has the advantage (already mentioned) of being cheaper in the long run, and although the individual pictures on the film are extremely small, they yield perfect screen pictures up to sizes regarded as normal by the majority of amateur cinematographers.

With regard to 16mm., this (as already stated) is the most expensive "run"; but its advantages are considered, by 16mm. enthusiasts, as being well worth the cost. In many quarters 16mm. film is regarded as "semi-professional" and it is true to say that its scope and application is comparable with that of "standard" (35mm.) film, while it remains essentially an amateur's medium.

It follows, from the foregoing remarks, that the choice

of film gauge is, ultimately, a matter for individual decision, depending on purse, purpose and preference; and the fact that I myself make use of the three gauges might be taken as evidence that there is something to be said in favour of each of them.

If I were writing for the serious student of cinematography who has ambitions of presenting a picture 8, 10 or 20 feet wide in a hall accommodating a hundred, or several hundred spectators, then I probably should have some definite recommendations to make, both as to gauge of film and type of apparatus, because these would then be affected by considerations of projection. Inasmuch, however, as this series of articles is intended for the "average" cine amateur, who seldom shows a picture wider than 4 feet (usually nearer 3 ft.), the "eliminating factors" do not arise because all three sizes of film will give perfect results within the limits of the normal home.

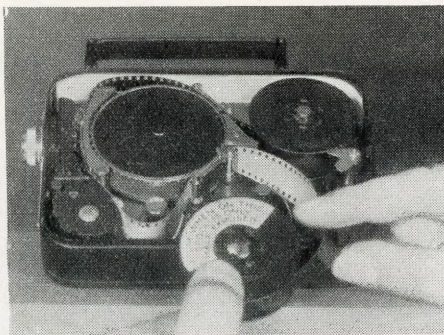
Library Films

There is, however, another factor that may affect the beginner's choice of film gauge: I refer to "library" films. If the amateur is concerned solely, or even largely, with the projection of printed film which may be bought outright or hired from a film library, then I would recommend him to decide on either 9.5mm. or 16mm. gauge. Library films are supplied in 8mm. gauge, but they do not stand comparison with (say) 16mm. films so well as do the 8mm. "camera films" of the amateur's own making. The latter are definitely comparable with 16mm. results; but the essential processes involved in producing an 8mm. copy of a standard film (and almost all library films, irrespective of gauge, are reduced copies of standard films) unavoidably incur a degree of "grain" which is more conspicuous owing to the small relative size of the 8mm. picture.

I shall deal more fully with the subject of library films when we come to the section treating of projection. For the present I will confine myself to the camera aspect.

8 mm. Films

Films for 8mm. cameras are chiefly supplied in "double width"; that is to say, the film is actually 16mm. in width and it is exposed one half at a time. The reel, containing 25ft. of film, is placed in the camera, which confines the exposure to one half of the film's width throughout its whole length. When the film has been exposed down one side it has, of course, been transferred to the take-up reel. The reels are then transposed and the film is run through the camera a second time, exposing the other half-width, after which it is returned to the suppliers to be "processed," the cost of which is included in the purchase price of the film. It is at the processing depot where the film is slit along its length and the two strips joined end to end to form 50ft. of 8mm. film. Inasmuch as 8mm. film has 80 pictures to the foot, as compared with 40 pictures



Loading a "double-eight" camera (see article).

AMATEUR MOVIE - MAKING

per foot in 9.5mm. or 16mm. gauge, it follows that 25ft. of 8mm. "double-width" film (which becomes 50ft. of single width) is equivalent in duration to 100ft. of 9.5mm. or normal 16mm. film.

Fairly recent developments have brought about some extremely compact 8mm. cameras designed to take single-width film, and this has naturally resulted in the appearance on the market of single-width 8mm. film. The latter, however, is obtainable only in a limited number of makes and it is necessary for the newcomer to realise that, in general, single-width cameras will not accommodate double-width film; neither will "double-eight" cameras take single-width film. There are exceptions to this rule; but it remains a rule nevertheless.

Light-Proof Reels

Except in one instance, where a "charger" is used, 8mm. film is supplied on light-proof reels permitting of daylight loading. In the 9.5mm. gauge, chargers are the rule rather than the exception and the normal length of film is 30ft. (nominal). A charger is a compact, light-proof case, or box, with two compartments: one for the spool of unexposed film; the other to receive the film after exposure. The unexposed film leaves the charger by way of a light-trapped slot, passes through the "gate" of the camera (where it receives the exposure) and re-enters the charger by another light-trapped slot which leads to the take-up chamber.

Chargers are, of course, "daylight loading" and have the advantage of simplifying the loading and unloading of the camera. In addition, a charger may be removed, partly used, for the purpose of test development, changing to a different grade of film, etc., with a minimum spoilage of film through fogging. Some 9.5mm. cameras are designed to take 50ft. or 100ft. of film, the latter in such cases being mounted on daylight loading reels similar, in principle, to the 8mm. and 16mm. film spools.

Daylight-Loading Spools

Sixteen-millimetre film is most commonly used in the form of daylight-loading spools accommodating either 50ft. or 100ft. Several makes of cameras, however, are now available for the use of 16mm. film in chargers—or magazines as they are usually called in this gauge. These magazines are rather more highly developed than the 9.5mm. chargers and have carried the advantages of charger-loading almost to perfection.

While films in all gauges can be obtained, in one make or another, at prices which do not include processing, the general practice—and certainly for the type of

amateur for whom I am writing—is to buy film which includes in its purchase price the cost of processing and finishing the film ready for projection. In such cases it is usual for the charger or spool to be on loan only



The cattle are a vital feature of the composition of this picture. Include people and animals in your scenic shots now and again for they will help to vitalise them.

and to be retained by the makers when the film is processed. On the other hand, the processors always supply a small projector reel on which the film is mounted when it is returned to the amateur.

Comparison of Cost

Taking a comparison of costs in relation to duration (or "showing time" on the screen), the finished film works out approximately as follows:—16mm. 26s. for 4 minutes; 9.5mm.—4s. 6d. for 70 seconds (or 15s. 6d. for 4 minutes); 8mm.—10s. for 4 minutes. These prices are based on the most popular makes and grades of films.

Newcomers must not be misled by the apparent shortness of time represented in four minutes. A minute is a surprisingly long time and a fortnight's holiday can be depicted on the screen with adequate comprehensiveness in from fifteen to twenty minutes. An interesting film showing all stages of the development of a child from babyhood to the commencement of school age could be shown in four minutes.

So much, then, for our introductory survey of modern amateur cine practice so far as it applies to the various gauges of film. Our next consideration will be: What sort of camera to buy. This and attendant matters will be discussed next month.

SILVER JUBILEE

It is interesting to note that this year the house of Pathescope, Ltd., celebrates its Silver Jubilee. A recent number of the "Pathescope Monthly" gives an interesting survey of the progress of this famous firm which has started thousands on the fascinating path of movie-making.

Going Into

Production

Π This is the second of the series dealing with the various stages in the production of a film by the mythical Nemo Amateur Cine Society. The film, "Stupendous Attraction," is a burlesque on the society making it and deals in humorous fashion with the troubles that beset members as the production proceeds. Last month's article dealt with the work of the scenarists.

HAVING made themselves thoroughly acquainted with the treatment, the chief scenarist and the director settled down together to evolve a scenario. This work very properly fell mostly to the scenarist, the director's presence serving chiefly to safeguard his own interests and to put himself in complete sympathy with his material.

One preliminary step taken before starting work was to note down all limitations imposed by technical and financial and other reasons. These were: running time to be 15 minutes; no mixes possible, the film to be shot on direct reversal stock, and the camera having no back-turn; fading in and out only possible by means of lens iris; interiors limited to about 5,000 watts lighting and f/1.9 on the camera; no car available for wrecking (Props had made an obstinate stand in this matter).



The attitude of the statue and its close proximity to the tower justifies the angle, which emphasizes the effect of striving upwards.

II. THE DIRECTOR COLLABORATES IN WRITING THE SCENARIO

By H. A. V. Bulleid, B.A.

The opening sequence was then examined. It was seen that comedy would be provided by contrasting the wildness of the thwarted director with the peaceful sleep of the leading lady. No sub-titles would be needed, the introductions being by the card shown in close-up, and, in the case of the director, by his actions. The following list of shots was compiled:—

1. Fade-in. L.S. A street of houses, on a bright day. . . PAN to C.S. one particular bedroom window.
2. M.S. the girl, asleep.
3. C.S. bedside clock, showing 10.03 a.m.
4. C.S. the girl sleeps peacefully.
5. L.S. the street, again. A car drives up and stops with a jerk.
6. M.S. The director jumps out and hurries to house door, and
7. C.S. raps impatiently on the door.
8. C.S. he mops his brow.
9. M.S. the door opens, the girl's mother looks out . . .
10. C.S. Director says, "where's—— (Joan? Kathleen?)—?"
11. C.S. mother shakes head.
12. C.S. girl sleeps peacefully. . . .
13. M.S. Director expostulates, complains, hands over a card, and
14. L.S. irritably hurries back to car, and
15. L.S. drives off, mother shuts front door.
16. M.S. girl sleeps—mother enters, shakes, wakes her, and
17. C.S. places card beside calendar which shows SUNDAY.
18. C.S. the card. It reads, "Majestic (?) Cine Club, shooting at 9.30 a.m., Sunday, —th, 1937. The presence of — is requested." (Suitably filled in. 9.30 underlined);
19. C.S. the girl sits up in bed, registering suitable emotion. Takes another card from under pillow. Places it by first card.
20. C.S. the two cards. The wording is identical. . . .
21. L.S. the director drives along. . . .
22. C.S. still rather overcome by emotion.
23. L.S. drives up to large house with balcony, group of people standing about. In foreground is a placard stating . . . "Majestic Cine Club, NOW SHOOTING."
24. M.S. Everyone comes up to the director, and questions him.
25. L.S. but he shakes his head. Then says,
26. M.S. "Can you all manage this afternoon—2.15—?"
27. TITLE. "Can you all manage this afternoon—2.15—?"
28. M.S. Everyone nods—general agreement.
29. L.S. They begin to disperse. Cameraman brings his apparatus to the director's car, and they start to load up.
30. C.S. Cameraman shakes his head sadly.
31. C.S. Director shakes his head sadly, in agreement.
32. L.S. They settle in car and drive away.
33. C.S. Leading lady (now out of bed) puts last touches to her beauty. Surveys mirror critically.
34. L.S. Director and cameraman drive up, come up to house, knock.
35. C.S. Girl hears them, moves away. . . .
36. C.S. Girl hears them, moves away. . . .

37. MS. The men by the door. It is opened by the girl. They look at her. She looks at them. All start to talk at once. They say, "this afternoon, 2.15, PLEASE" and she answers,
38. TITLE. "OF COURSE I'll be there on time—"
39. C.S. she says, disarmingly.
40. L.S. The men leave her, and drive away . . .
41. C.S. The director (driving) says. . . .
42. TITLE. "I'll be glad when this balcony scene's finished."
43. C-M.S. Cameraman nods, and adds,
44. TITLE. "I'll be glad when the interior scene's safely canned."
45. L.S. The car turns in at the director's house. FADE OUT

Having progressed so far, the director and scenarist paused for a complete survey. Shot No. 1 was required to indicate the sunny nature of the weather. No. 4 was inserted for emphasis. The short shots Nos. 6 to 14 are for cutting in quick tempo, otherwise, of course, Nos. 7 to 11 could all be done in one shot. In No. 15, the door must be shut before the car drives away, to allow slight time lapse for the mother to walk upstairs. No. 18—some details, such as the Club's name, and the girl's name, still want deciding. Shot Nos. 31 and 32 inserted partly to emphasize the two men, partly to emphasize their baffled rage and partly to avoid the monotony of showing all the business of loading the apparatus. No. 34 serves to bridge the time gap of the drive indicated between shots 33 and 35.

Scenarist Over-rules Director

The director then spoke and gave it as his opinion that the three titles, Nos. 38, 42 and 44, were all unnecessary, but the scenarist over-ruled him on the grounds that certain audiences relied positively on titles to back up what they had already realised from the picture. This, it must be added, was the invariable procedure in professional silent films, where in extreme cases titles themselves were repeated *ad nauseam*. For example, in the Lon Chaney film, "*Laugh, Clown, Laugh*," there is a scene where he is advised to watch Flik, the clown, to make him smile; and in this scene six titles are used, where two would actually suffice for question and answer. The additional titles gave emphasis and were, on the whole, justifiable from certain angles.

The next day, the scenario was advanced by a further sequence—

46. Fade-in. L.S. The Majestic Cine Club on location for the balcony scene. Cameraman bends over his camera. General activity goes on. Director speaks to mechanic (leading man) in car. Then turns to cameraman, and says:
47. TITLE. "Close-up of honking the horn, next."
48. C.S. Assistant chalks numbers on the board, which is set out thus:—Majestic Productions. "Calamitous Elopement" SHOT 48, TAKE 1.
49. L.S. Camera is set up for the close shot. Assistant holds up the board.
50. C.S. Director gives the word.
51. MS. Start filming. Camera moves as tripod leg sags.
52. C.S. Director yells.
53. C.S. Cameraman apologises.
54. C.S. Board is altered to TAKE 2.
55. MS. The word is given, and the shot successfully taken.
56. C.S. Director shouts.
57. TITLE. "Cut. Next, the girl appears, throws down cases, and climbs down to car."
58. L.S. New camera set-up. General activity. One aloof figure . . .
59. TITLE. Hector P. Himmelbaum disapproved.
60. C.S. He disapproves . . .
61. L.S. All set. Director shouts final instructions, and
62. C.S. adds,
63. TITLE. "Rehearsal only—"



Members of Cine Sound Productions on location for their film, "*Perseus and Andromeda*."

64. L.S. Girl appears on balcony, blows down a kiss, throws down three suitcases, while mechanic sets up a ladder, conveniently found nearby. Girl climbs down, fond embrace at bottom, they enter car, and drive off.

65. C.S. Director pleased. He says,
66. TITLE. "O.K. Taking this time—"
67. MS. Cameraman guiltily leaves Continuity Girl's side, and gets to his camera. Assistants carry up the suitcases, then remove ladder, all ready for the take.
68. C.S. Assistant mops brow.
69. C.S. Continuity Girl makes a desultory note or two.
70. C.S. Director gives the word.
71. L.S. The take starts. Board now marked SHOT 49, TAKE 1. All goes well until the third suitcase knocks the mechanic out.
72. C.S. Director shouts "CUT."
73. MS. The mechanic rubs his head.
74. MS. Assistant laughs heartily.
75. M-C.S. A dog tears up a copy of the script.
76. MS. Assistant sees this and plunges to rescue.
77. L.S. All set for retake. Board chalked, TAKE 2. All goes well this time, until the girl starts to descend, when the ladder slips away sideways.
78. C.S. Director raises his eyes to Heaven.
79. C.S. Board re-chalked, TAKE 3.
80. L.S. Start again.
81. MS. Tripod leg slips again. Cameraman falls.
82. C.S. Director speechless. . . . FADE OUT.

Several bones of contention existed between the Scenarist and the Director, when the former finally set down the above sequence. To the complaint that the content of several long shots were too vaguely described the scenarist responded that the director must do a little to justify his existence. On the other hand, the director said that shots such as Nos. 68 and 69 should be left to the discretion of the director, as to whether or no he should collect them. The reply was that they were helpful suggestions. The scenarist rather thought that the introduction of H. P. Himmelbaum was redundant, but the director wanted him for "Balance" so he was left in, even though he seemed to require a title.

The work of writing the scenario proceeded. Following closely the text of the full treatment, and continuing on the lines shown in the two above sequences, the list of shots was eventually completed, and duly passed at a Club meeting.

"And now, scram," said the director to the scenarist "while the cameraman and I get down to this little matter . . ."

"WHY A TELEPHOTO LENS?"

Messrs. J. H. Dallmeyer, Ltd., of 31, Mortimer Street, London, W.1., have just issued a fifth edition of the above-named well-illustrated booklet, a useful treatise of some 40 pages on the modern telephoto lens. It contains a simple explanation of the telephoto system and hints on the use of the lenses. A copy will be sent free to readers mentioning *Amateur Cine World*.

ASSEMBLING YOUR SHOTS



Members of the Finchley A.C.S. at work on the editing of one of their productions.

MUCH has been written about editing: justifiably too, because editing is not merely a matter for highbrows and such but is a quite essential process for the ordinary button-jabber. The bother with editing is that it can be so highly technical and temperamental that the ordinary homely cineman, after reading the average treatise on the subject, feels that he has been wafted into an abstract etherism which savours of music, measurement, metaphor and High Art, yet leaves nothing for him to get his teeth into.

Is it the fault of those who write about editing? Generally it is not, because they are in the difficult position of trying to expound something which is almost unteachable except by actual and continuous contact. They can only quote examples, which the reader may find inapplicable to his particular bag of films, or suggest ideas which (of necessity) he must work out to his own salvation—or desperation. The instinct, experience, temperament or cinematic *flair* must be there in the reader's artistic make-up.

The "Homely" Cinematographer

All that, however, relates to the advanced form of editing as practised by professional film editors and a few gifted amateurs. It is not the only form of editing, neither should the homely and not particularly artistic cinephotographer be discouraged from attempting any sort of editing merely because so much that is written on the subject goes "over his head." It is probably true to say that quite ninety per cent of amateur cinematographers are of the "homely variety," whereas it is from the remaining ten per cent. that the majority of writers on amateur cine topics emanate. This article is written for the "ordinary" amateur cinephotographer.

Rack to hold film cuttings preparatory to their assembly. The method of making it is described in this article.

An essentially practical account of the basic considerations underlying editing, written specially for the amateur who hitherto has been inclined not to bother over-much about this tremendously important aspect of movie-making, possibly because he feels that his shots do not particularly lend themselves to constructive cutting

Now about this editing business. You don't want it defined: you know perfectly well that it means simply cutting, trimming and rearranging the sections of your films so that when reassembled the picture shall be in some sort of logical order with the interest maintained throughout.

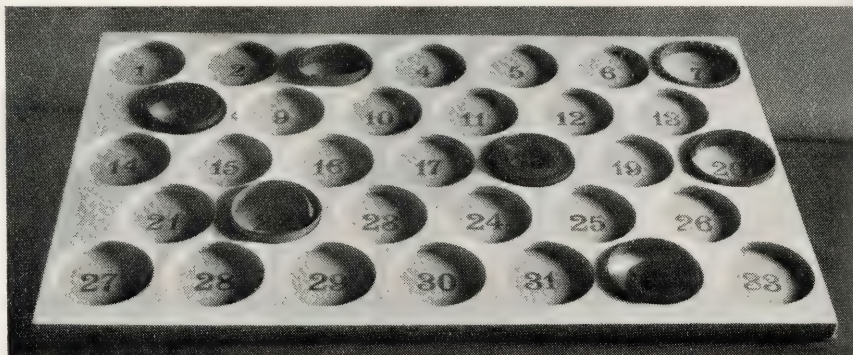
"Amateur movies? Oh! terribly dull! Cecil has an outfit, and you never saw such a boring show as he gives. He 'took' the Hunt, and all the time the picture was on the screen you kept waiting for something to happen. No! Amateur movies are a wash-out!"

For Lack of Scissors

The above remark was recently made in my presence by a man (who knew nothing of my identity) when somebody said "I wonder you don't go in for a cine camera." A little tactful questioning on my part established that "Cecil" was undoubtedly a button-jabber, but that, quite definitely, he was spoiling his hobby simply for want of scissors. When some of Cecil's efforts had been described to me I yearned to have his films, a pair of scissors and the other oddments I shall describe presently. I should not have made masterpieces of his films; but I guarantee that the gentleman I saw would have withdrawn his remark.

The more or less essential equipment for editing comprises scissors, splicing kit, rewinder, editing rack and a magnifying glass. A projector, of course, is also essential for trying out the films. All this equipment, with the exception of the rack—and maybe the magnifying glass—will be already in the possession of the cineman. The magnifying glass may be any reasonably powerful reading glass; but the rack is something which will have to be made.

Racks for film editing usually consist of a strip of wood bearing a row of spring clips or of pins with the heads snapped off. Each pin or clip is numbered and the strip is supported by two upright battens fixed to some sort



Editing for the 'Ordinary' Amateur

By J. M. FORDHAM

of baseboard. A cloth bag, with mouth stretched open by means of a stout wire frame "sewn in" is supported across the battens lower down so that when the film cuttings are clipped to their respective pins or clips the loose ends are held in the bag.

Another form of rack is illustrated on page 580 and may be preferred on account of its extreme compactness. It is made by boring a number of $2\frac{1}{4}$ in. diameter holes right through an 18 in. x 12 in. board of $\frac{1}{4}$ in. thickness. When all the holes have been cut out the board is glued or nailed to another plain board, size 18 in. x 12 in., and the bottoms thus provided to the holes are then numbered either with rubber stamp figures (as shown) or any other method, not forgetting the convenient form provided by cutting up calendar figures and gumming them on. The dimensions quoted are not unalterable but will be found most generally suitable. If any difficulty arises in cutting holes $2\frac{1}{4}$ in. diameter the local carpenter will do it for a small charge, as he possesses the "Clarke's Expansion Bit" which makes the job easy. By having the holes a quarter inch deep the board is suitable for either 8, 9.5, or 16mm. films.

Coiled Film Cuttings

The film cuttings are coiled before being placed into the numbered compartments and will usually spring out to the full diameter, being gripped just sufficiently to prevent easy disarrangement.

For convenience in use the board may be propped at a slight angle, but it is better to fix a batten to the back edge so that the board is permanently fixed at a suitable angle.

If the holes are arranged as shown in the photograph, our 18 in. x 12 in. board will accommodate 33 cuttings of film, and it is better to make units of this size than to attempt to use unwieldy racks accommodating, say, 100 cuttings.

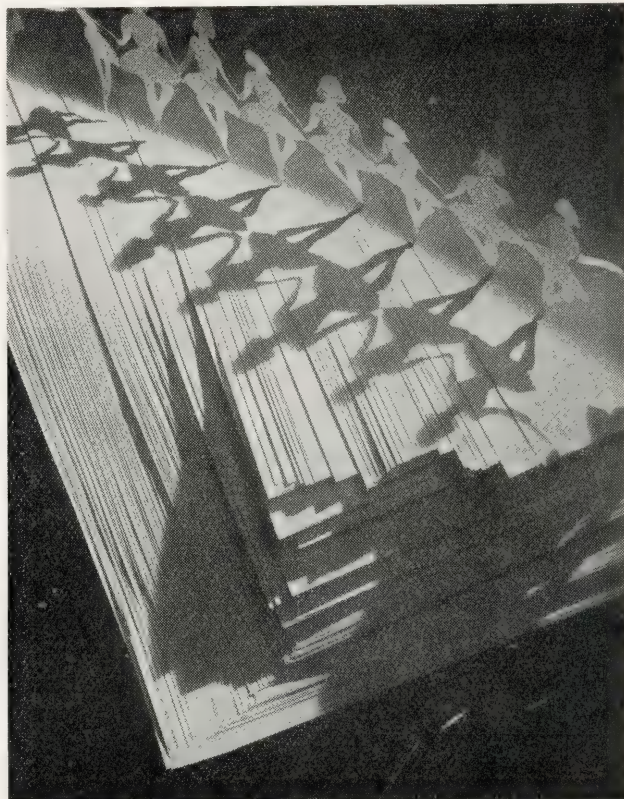
So much then for the racks. Now for the method of using them. We will assume that we are a 9.5 mm. worker with several 30-ft. rolls of film which we wish to make into a presentable super reel. It makes no difference if we are an 8mm. or a 16mm. worker: the principle is exactly the same.

We take any reel and run it through the projector, examining it critically and making a mental note of its contents and faults. At the end of the first showing we rewind it and run it through a second time; but this time we make an analysis on paper, like this:—

- | | |
|--------------------------------|-------------------|
| 1. Denys paddling | Too long |
| 2. Steamer arriving at pier .. | O.K. |
| 3. Boating at the Pool .. | Over-exposed |
| 4. Denys digging beach .. | O.K. |
| 5. Father throwing pebbles .. | O.K. |
| 6. Tin can gets hit | Too long about it |
| 7. Tea on the lawn | O.K. |
| 8. Aunt Emily (close-up) .. | O.K. |

At the conclusion of this report we lay the complete reel on the sheet of paper and then proceed similarly with all our other reels, using a separate sheet of paper for each reel but numbering the shots progressively: for instance our second sheet of paper will show "9" for the first shot of reel No. 2.

Presuming that we started with eight 30-ft. reels we shall have, at the end of our preliminary survey, eight sheets of paper each with its own reel upon it, and these sheets will constitute a catalogue of perhaps sixty shots, numbered from 1 to 60. The next step is to take each reel, starting from the first, and unroll it, cutting off the



Effective symbolic studies can often be produced by the imaginative use of paper cut-outs and shadows.

sections corresponding to our numbers 1, 2, 3, etc., on the lists and placing each section in the correspondingly numbered compartment of our editing rack.

This done we make a careful study of our "catalogue" of shots and decide upon the general arrangement of our film. Perhaps we find that shots Nos. 1 to 21 are of Brighton; Nos. 22 to 30 of family figures; Nos. 31 to 46, the Zoo; Nos. 47 to 52, Brighton again; Nos. 53 to 55, home garden shots; Nos. 56 to 60, family figures. First we classify (on a piece of paper) the main sections of our film as follows:

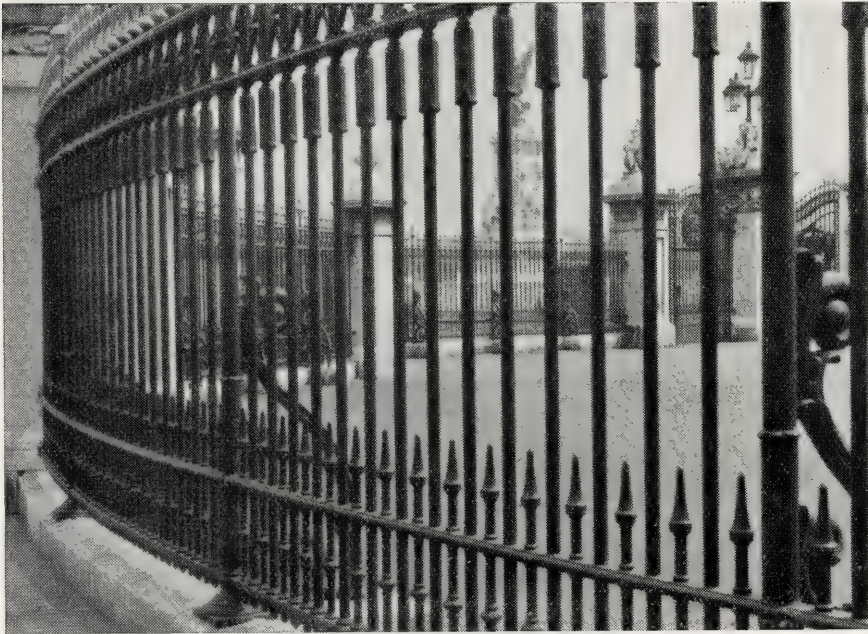
- | | | |
|-----|----------------------|---------------|
| (a) | Brighton | 1-21, 47-52, |
| (b) | Family figures | 22-30, 56-60, |
| (c) | Zoo | 31-46, |
| (d) | Home garden | 53-55. |

These are our main divisions, but we shall not necessarily arrange them in that order: we may decide upon the order (d), (a), (c) and (b). That will be quite a
(Continued on next page)

EDITING *for the*

'Ordinary' Amateur

good arrangement because we can bridge the gaps by careful titling. We find that the film is beginning to take shape in our mind something like this: "There is no place like home (d) but even from this a change is sometimes welcome (a); and it makes a change to come back from the seaside and visit the ever-fascinating London Zoo (c); while, although not always a very big change from the characters of the Zoo, the figures with which we are familiar (b) are always the best sight in the world."



We may not use these titles, may not even delineate that theme after all, in our finished film but it still serves as a framework on which to start building our film.

Very well then, our first scenes will be the home garden shots 53 to 55, and we decide the best order would be 54, 53, 55. We take the film strip from compartment (or clip) No. 54, examine it for imperfect sections and trim it if it is too long (according to the notes made in the "report" sheet). We splice a leader strip on the front end, and then turn to shot 53 which is in compartment No. 53. This is similarly "cut and shut" according to its requirements and spliced to the preceding strip. A rewinder now begins to be necessary, in order to spool up the film as we add to it.

Having completed the first phase of our film we then commence to deal with the "Brighton" section. This is fairly long and we study carefully our notes and try one or two arrangements on paper until we are satisfied that we have evolved the best arrangement. Maybe we decide on one or two "establishing" shots first: the front, the pier and so forth, and then suitably introduce our personal shots; Denys digging on the beach; father throwing pebbles, etc. By the way, shot No. 6 "Tin can gets hit" is obviously connected with father

(Continued from previous page)

throwing pebbles (No. 5), and our note mentions that the tin can is on the screen too long before getting hit; here, then, is an opportunity for a little simple cross-cutting, something like this: Tin can on beach; father throws a pebble; tin can still on beach; father throws again; tin can still unmoved; father tries a third shot; tin can goes flying. This sort of simple juggling can often be done with certain shots and it all improves the interest of the film.

Ruthlessly Trimmed

Shots which have been started too soon and held too long should be ruthlessly trimmed fore and aft so that only the interesting part—the action—remains. It is very hard for many amateurs to cut away precious film; but remember Cecil and the obloquy his films earned simply because there was too much dead film left in. Dead film is waste film; cut it out before it rots your better work. This isn't High-Art; it's just plain common sense. And whatever you do, don't leave in sections which are photographically poor: they are no credit to you, and you will have to apologise every time a poor piece is projected.

So we go on, drafting our film, trimming up the little sections and joining them to our ever-growing reel until our editing rack is empty and we splice a trailer strip to our completed film. This is then run through the projector to see whether any re-adjustment or further trimming is required, and finally we decide on our titles and where they shall be inserted.

Our edited film may not win a prize, but what matter? The family and friends will enjoy it, and that, after all, is why most of us take up cinematography.

COLOUR EDITING and TITLING

The editing and titling of colour films has its own problems; as an instance, sudden changes in colour can be as disturbing as abrupt changes of shot. But the problems are easily solved provided it is realised that colour film has problems peculiar to itself. Mr. G. H. Sewell, A.R.P.S., helps the amateur to elucidate them in an article in next month's *Amateur Cine World*.

STOLEN on Jan. 22nd, a Eumig 16mm. super projector, No. 10704, from the Carlton Cinema, Brent Street, Hendon, N.W.4. Should this be offered for sale, would the person approached kindly advise Mr. C. Woollons, 254, Hendon Way, Hendon Central, N.W.4.

SPECTACLE *on the* SCREEN

THIS month M-G-M release two of their most-publicised films, *The Great Ziegfeld* and *Romeo and Juliet*. Basically different as these subjects may well appear to be, it will be found that both have been given a common point of contact in their treatment—spectacle.

In *The Great Ziegfeld* the spectacle is avowedly the heart of the film; and it is worth noting that the producers do not pretend that the chorus-numbers and so forth are an authentic reconstruction of Ziegfeld's shows: these passages are put together, rather, on the principle of "bigger and better than ever before." So much so, that not only are they consciously more elaborate than the original, but for the most part they are markedly screen-stuff as distinct from stage-stuff. It is the old Busby Berkeley technique, according to which the scope of the action, the changing of the scenes, and the arrangement of performers and sets in relation to altering viewpoints, are all thought out primarily with the needs of the camera in mind, not of an hypothetical theatre-audience—quite apart from the fact that the expense lavished on such effects could not be equalled in the theatre, with its much more limited market.

These considerations supply a key to the whole film, whose intentions are not fundamentally biographical at all. Ziegfeld and his more immediate companions, and the reputation which they enjoy, have been used as a convenient opportunity for the display of M-G-M's resources. If, therefore, you look for subtlety of character-drawing or for close accuracy of factual detail, you will not find them. To the producers, presumably, they were not what mattered most. Spectacle and tremendous slickness came first.

From at least one aspect this point of view has created difficulties, for the large-scale "effects" led the producers to expend the background-action so spoil the shape of the film and weaken its continuity as to give circumstantial detail.

Technical Features of Some Professional Films Released This Month.

By

A. VESSELO

it proceeds. That is why—or one of the reasons why—many people will find the three hours excessive. This cannot be held as a conclusive demonstration that three hours is too long for a film: it is conceivable that a film constructed so as to progress with absolute assurance from climax to climax might hold the attention for even longer. It is well, however, to remember that even the uncut version of *Hamlet* does not go on to the end without any breaks for relief.

In *Romeo and Juliet* the spectacle serves a different purpose: here it has become a background-setting for Shakespeare's poetry, and the poetry is the thing. But here also the elaborate costumes and sets and so on are inclined to become obtrusive. If the screen has the advantage, in presenting Shakespeare, of being able to flit from scene to scene with the same ease as the Elizabethan stage, it nevertheless has the disadvantage of being naturalistic in approach, as the Elizabethan stage was indubitably not. The attempt to make spectacular

reconstructions therefore presents us with considerable problems.

Are we to put the characters into Elizabethan costumes and surroundings, as Shakespeare almost certainly envisaged them, or are we to pretend that they belong to a real fifteenth-century Verona? The film follows the latter course, but the obstacles involved are too much for it: the sets are too spacious, the costumes too perfect—no Verona of history was ever so

consistently clean and shining. As for Juliet's balcony, there is something faintly absurd about its extreme height. Furthermore, the urge to naturalism has

led the producers to expend the background-action so as to give circumstantial detail. The dwarfs and



Note the simplicity of this set from "Manhattan Madness," Columbia film released this month, and the harsh dramatic lighting.

Spectacle on the Screen

(Continued from previous page)



One of 54 models designed for "Romeo and Juliet," released this month. The miniatures are augmented by more than 200 drawings used in the construction of the sets.

tumblers, the people in the streets, the lavishly-conducted festivities at the house of the Capulets, all these insertions, whatever their value in themselves, unfortunately draw out and split up the story, and mean incidentally the excision of certain parts of Shakespeare's poetry. Remember, too, that most of Shakespeare's circumstantial details, since he had no proper sets, have been incorporated in the speeches, and in such a way that one could not possibly remove them without damage—so that background-effects and dialogue sometimes clash disturbingly.

An Old Question Crops Up

The old question of movement crops up here again with renewed force, and in the particular case of Mercutio's Queen Mab speech the attempt to keep camera and characters all on the go has resulted in ruin for the whole passage. John Barrymore, who delivers the speech, cannot himself be acquitted of blame; but it is the director, obsessed by ideas about film-technique and "movement," who is first of all at fault. Such ideas, in their place, are indeed of great importance—but they are not applicable to Shakespearian speeches, where all this chopping and changing merely destroys instead of vitalizing.

As a whole, the present film is probably the most polished screen-adaptation of Shakespeare that we have yet had, and serves an entirely praiseworthy purpose in introducing his work ably to the widest possible public. But that must not blind us to its imperfections, due to a variety of complex causes. Note, by the way, that spectacle, cutting of speeches, inserted ballet-scenes, and "improvements" in general, are no new thing: they were to be found, in very similar form, in stage-productions of the last century or earlier.

Manhattan Madness, an

Another model, designed, like the others, by Cedric Gibbons, M-G-M art director for "Romeo and Juliet."

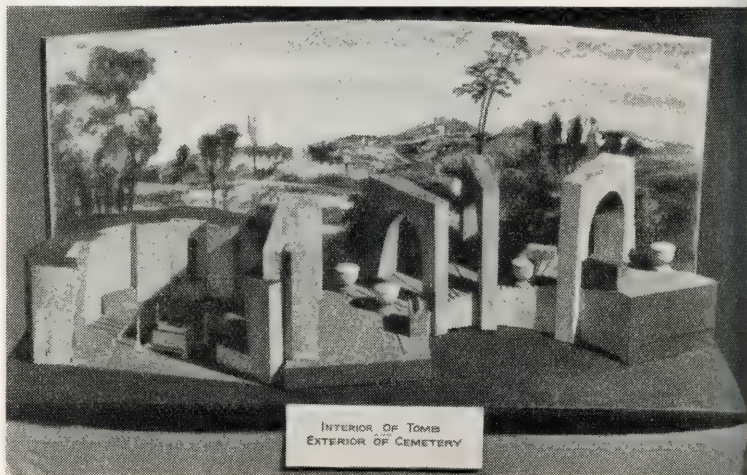
entertaining picture about a crime-reporter who tracks down an international crook, is one of those films which solve the problem of having to mix lively action with rather flat explanation by simply abandoning explanation altogether. This method adds surface vigour and speed, but reduces credibility to an absolute minimum: this is especially noticeable in the puzzling abruptness of the incidents at the close.

Observe how this kind of film always establishes its atmosphere in the first minute or two—swift impressionistic shots of a burglary, police hastening to the scene of the crime to the noise of sirens, superimpositions of newspapers with glaring headlines springing into the foreground, and exciting music, giving way finally to a normal scene in a newspaper-office, where the story proper begins.

A Significant Sequence

Near the beginning is a scene in a billiard-room, where Joel McCrea, taking the part of a crime-reporter so sure of himself that he can describe a crime before it has happened, is playing "pool" and carrying on a conversation at the same time. It would be possible for the pool-game to have no more significance than the apple which Jacques is made to chew in the film of *As You Like It* during the "Seven Ages of Man" speech—an arbitrary piece of casual detail; but here it is worked quite neatly into the action by making it reflect the mood of the conversation.

As the player makes his apparently extravagant claims, he underlines them by executing the most difficult shots one by one with complete success, until he has finished the game by himself. Then he walks out, and we have a front view of his four companions in medium-shot, standing one behind the other at the side of the table (forming a slanting downwards line across the screen) looking after him with mouths agape: a fitting climax.





Characters used by the author in some of his cartoon experiments (see article).

LIVING LINES

BEFORE commencing to make actors and props in a strip cartoon, the field of view must be delimited. With the apparatus described last month it can be reduced quite comfortably to approximately $8\frac{1}{2}$ in. x $6\frac{1}{2}$ in. Precise limits are determined by pinning white paper on the baseboard, opening the camera, swinging back the pressure pad, inserting a pea lamp and moving it round the gate. The edge of the image of the gate must at the same time, be marked. Alternatively, a piece of matte celluloid can be put in the shadowed gate and a strip of black card advanced over the brilliantly illuminated paper from each side towards the field of view until its image on the camera begins to encroach on the white oblong of the gate, the inside edge of the card being marked on the paper. This will give a rectangle which is just within the field.

A sheet of celluloid, cut to run smoothly in the parallel rules, is held in the side-clips on the baseboard, and is masked with dead-black paint so that its opening coincides exactly with the marked area. This mask, which

Fertile imagination, rather than skilled draughtsmanship, is the basis of brilliant cartoons. Here are some invaluable hints on the technique of animation: a description of the simple apparatus appeared in last month's issue of "Amateur Cine World."

By J. F. MARSHALL, A.R.P.S.

appeared in the photograph illustrating the base-board, holds the background flat and provides a frame within which the figures may act independently of any horizontal movement of the background—very useful to represent swing- or dolly-shots.

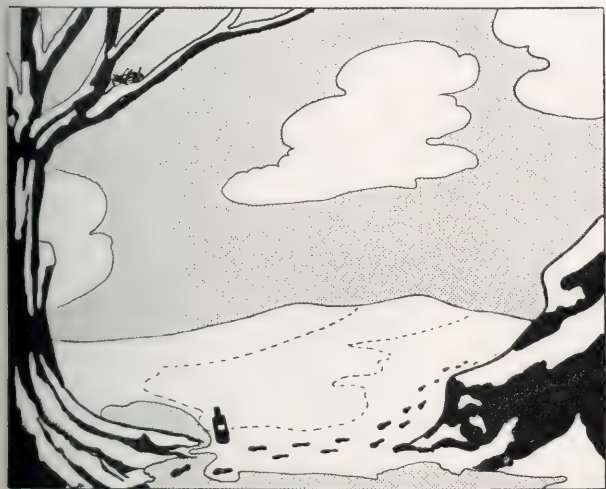
Materials for background and figures are stiff cartridge-paper, Indian ink and process-white. Two pens (crow-quill and broad-point), No. 2 and No. 4 sable brushes (artists' quality, please), curved and straight nail-scissors, an old razor-blade, a straight-edge and a water-colour palette complete the equipment.

An Affair of Convention

Cartooning, like all other drawing, is an affair of convention. In real life there are no lines; one sees contrasts of tone and colour, sometimes with hard edges, sometimes blending one into another. The black-and-white artist translates these either by drawing lines to represent only the edges or by using flat tints ("washes") to show masses of uniform tone. Frequently both are used together, lines to depict fine detail and washes to suggest broad effects.

The mass-effect, put in with a brush, is commonly used for backgrounds, which are painted with black and two or three shades of grey. Fixed backgrounds are normally indicated by margins. The centre of the picture space is shaded to a faint grey emptiness against which the figures move without distraction. Large masses of white would lead to a glaring screen which would show all scratches and film-markings. Travelling backgrounds, like that portrayed last month, have a bold middle-distance which, in motion, can be apprehended without taking attention from the actors.

(Continued on next page)



Fixed background for cartoon. It must not contain large expanses of white for this would lead to a glaring screen.

Simple *CARTOON* Work

for the Amateur

(Continued from previous page)

The figures are scaled to fit the background. The confident artist sketches them as "daffodils"—mere skeletons with ovals as heads—to find the correct proportions; but beginners need feel no humiliation in using the pantograph to adapt newspaper photographs to size.

Profiles are easiest, head and body generally form one unit, arms and legs are pivoted with midget paper-fasteners, the tops of which are concealed with tinted paper, gummed over. Although the arms are fixed one above the other below the torso, both legs must appear from beneath the coat or skirt.

When the figures have been outlined, cut out and assembled, details are filled in with Indian ink, and highlights emphasized with process-white. Crude though the construction sounds, the manikins, when photographed, are quite convincing, as evidenced by the illustrations at the top of page 585, reproduced from characters used in some of my experiments.

Receding and Advancing Motion

Most of the action is arranged to traverse the screen. For receding, or advancing, motion a series of similar figures of diminishing sizes is made—as, for instance, in the leap-frog sequence illustrated at the foot of this page. Note that the rate of diminution is dependent on the perspective of the background; if in the latter the vanishing lines are steep, the size of successive figures must grow rapidly less.

The sense of depth in the picture is enhanced by the use of semi-silhouette cut-out foregrounds. To strengthen an exterior, a tree-trunk and overhanging foliage may be worked in dark card and supported at the edges about one-eighth of an inch above the celluloid so that the actors may pass behind it when they make their exit. The slight cast shadows arising from this separation will give an attractive relief effect.

A happy adjunct is the leg-separator. When a figure moves across the frame, the body travels on an even course and the legs slide over each other in smooth action. To facilitate this a narrow celluloid straight-edge is clipped across the mask and the legs are straddled over it.

Hats and coats can be made to be taken off—that is,

to slide away, uncovering a drawing of head, or of shirt sleeves. Large heads, representing close-ups, can be given rolling eyes by cutting out inside the eyelids and putting at the back a slip of paper on which the pupils and lids are drawn.

With rather more elegant contrivance the mouth can be made to open, eyebrows or hair to rise, and a donkey's ears can flap more naturally than those of any living donkey. For these ancillary movements a bodkin, or other blunt instrument, forms a useful manipulating tool. Unnecessary re-drawing can be avoided by carefully conning the shooting script and utilising such devices as detachable heads in certain cases.

None of these elaborations, however, is essential. Nor is special artistic ability a *sine-qua-non*—transcendentally funny cartoons can be made by animating a child's sketches. The draughtsmanship may be crude, the scene straightforward and the characters few. One thing, however, must always be right—the timing of action. If that is smooth the cartoon will succeed; if it is awkward the best of ideas and drawing will be useless.

The Art of Timing

The art of timing consists of analysing complex action into its components and expressing those in terms of frames—even a wink is five frames! In walking, each pace occupies eight or nine frames, between each of which the torso moves forward by the equivalent of three inches. The foot on the ground remains stationary while the other advances the equivalent of six inches per frame on the average, less at the beginning and end of its movement and more at the time when it passes the stationary foot. While the right foot advances, the left arm swings forward approximately parallel to the right leg and the right hand remains practically stationary in relation to the marginal scale; by comparison with the constantly advancing torso it appears to be swinging back.



For receding or advancing motion, a series of similar figures of diminishing size is made.

In straight-line movements a figure can cross the frame horizontally in a minimum of thirty-six moves, and vertically in twenty-four moves, without becoming blurred on projection. Diagonal transit, however, must be slower. Although in such movement—sliding down a bannister rail, for example, a moving background can traverse the frame (vertically) in twenty-four moves, the figures have to cover a linear distance even greater than the width of the frame, and therefore some forty moves are necessary for smooth action.

In the real world an object freely falling does not move the same distance in each frame. Between the first and fifth frames it drops vertically a distance equivalent to one foot; in the next four frames, three feet; in the next four, five feet; and goes on accelerating at the rate of two more feet for each four frames. Objects thrown up in the air are similarly retarded; if they rise seven feet between the first and fifth frames, they will rise five feet in the next four frames, three feet in the next four and one foot in the next four, after which they begin to fall. These vertical movements can be combined with uniform horizontal movements, to give the parabolic paths of cricket balls or other projectiles. In cartoon these numbers are usually halved ("slow motion") because on projection the eye does not recognise line detail as rapidly as half-tone representation.

What has been written stresses the importance of treatment and shooting-script. The former must allow bold characterisation: the audience must never be in doubt as to identity. The use of uniformed characters will help; the policeman, the soldier and the clergyman are unmistakable, not only of office but of type. The "comic strip" of the popular newspaper is a charming example from which to learn how to make diversified and bizarre characters.

The script is timed to the last frame. One cannot exaggerate the importance of this. In the last analysis the effectiveness of cartoon depends on the association of wild improbabilities in plot with mathematical exactitude in relative motion. To this end, action is broken into sections in the following fashion; John has been catapulted out of a car-accident in Fleet Street and the script continues—

Shot No. Background	Action	Timing
47 Road repairs ; hole in road at left of frame. Foreground, including front of hole, above celluloid mask ; background, and rear of hole, behind celluloid.	Traffic policeman, profile, stands 7 feet from right of frame. John enters head- first (half natural speed)	Ten frames to establish. Horizontal, equivalent of 6 inches per frame along parabolic course starting near top right edge of frame and ending in middle of policeman.

Action
—and butts policeman into hole.



Low viewpoint enhances the suggestion of spaciousness and vitality.

Timing

Six frames to bend policeman horizontal, (equivalent to 2 inches per frame). Twelve frames to edge of hole, John's feet move upward, $2\frac{1}{2}$ degrees relative to head in each frame. Twenty more frames to vanish under front edge of hole; feet continue to move at 2 degrees per frame.

Total, 62 frames.

Patience? Yes, one does need it! But soon the analysis of basic action becomes second nature, and speed increases. The task is far less Herculean than drawing eight or nine thousand separate celluloids; the effect on the audience is worth three times the trouble. For nothing is more popular than a spot of humour—and there is plenty of room for it in the average amateur programme!

FASHIONS IN FRIGHT

Many amateurs who make film plays like to embark on an essay in the macabre, if only because the cinema lends itself easily to such effects. Tod Browning, ace director of mystery and horror stories for the screen, has some pertinent remarks to make on horror films. Fashions in fright have changed, he declares. "We used to frighten by physical terror, such as secret panels, groping hands in the dark, weird figures and shadows. To-day we play these for comedy, because audiences, being more sophisticated, can't be fooled by such devices. So fright to-day is not based on physical things, but mental. A horror, suggested, is magnified by people in their own minds. In other words, people are easily frightened by mental or suggested horrors, because they do the work for you, and frighten themselves."

Some of the best fright inspirers to-day, Browning says, are suggestions of enclosed spaces, which appeal to claustrophobia in the average person, suggestions of scientific horrors when hinted at rather than boldly exhibited, or suggestion of the dominance of one mind by the other, which causes the spectator to envision the helplessness of a mind so dominated. In other words, the average person is far less terrified by what might happen to his body, as, for instance, pain and deformity, than by what might happen to his mind. Hence madness is one of the greatest terrors to-day.



THE PHOTOGRAPHS ON THESE PAGES are reproductions of enlarged frames from the test film mentioned in this article. Each image has received identical treatment throughout, so that each is strictly comparative.

EXPOSURE *am*

IT is inevitable that anyone who publishes the results of experimental work while investigations are still proceeding, instead of waiting for some years and then printing a complete and detailed account of theory and practice, should be accused from time to time of shifting from his former ground. The reply to such an accusation—if, indeed, one is necessary—is that it is only by early publication that other experimentalists may follow progress and be in a position to carry out similar independent investigations.

In view of one or two recent comments, however, it will be as well to state that no shift of ground has occurred in High-Light theory and practice since it was found that an artificial high-light could be substituted for a natural one with very much more satisfactory results, and those who care to examine the original article (1) will find that the change of ground was clearly set forth. Subsequent work has been that of applying the general principles there set forth to the various spheres of cinematographic work, and of ascertaining how far they are universally valid. Since the writer sees no reason to depart from the policy of publishing results as soon as they have been experimentally established, the present notes concern experimental work on artificial light done by Francis and the writer during the months of September to December last year.

Over-Cast Sky: Flat Image

Most of those who have worked in all conditions of daylight will have noticed that a strong sun accentuates contrast, while an over-cast sky results in a flat image. This is due to the fact that contrast may either be due to an actual difference in reflecting power between two parts of the subject (white paper reflects about 80% of the light reaching it, while black paper only reflects some 6-8%), or to the different parts of the scene being lighted by different intensities. It is clear, for instance, that with the almost flat light from an overcast sky, the only contrast in the subject is that between the reflecting powers of the various materials and objects present, while if the sun on one side of a face is four times as intense as the light reaching the other (shadow) side from the sky, the flat light contrast is multiplied by four immediately.

(1) *Amateur Cine World*, August, 1936.

The value of lighting contrast in daylight is naturally very variable, and varies from 1 to 1 with an overcast sky to 16 to 1 in early morning or late evening where bright sun and deep blue sky prevail. In the last case, the shadows are often so dark when the sun is at the side of the camera that very little detail can be perceived in them. Increasing the exposure in the camera to lighten the shadows will necessarily over-expose the brighter side of a face and will burn out the details there, so that the correct solution to the contrast problem is to lower the lighting contrast either by a light source on the shadow side or by means of a reflector.

How Strong a Shadow Light?

Exposures in artificial light have to be made under very similar conditions to this last case. If a lamp is placed on one side of the subject and a high-light reading taken from the subject position, the indicated aperture (which will probably have to be corrected for artificial light on account of the different sensitivities of meter and film to half-watts) will give matched face tones on the brighter side of the subject. But if no other lamp is used to lighten the shadows, they will be very dark and lack adequate detail.

The important question here is obviously: How strong must the shadow light be? The writer, basing his argument on the facts which were published last month in *Amateur Cine World*, concluded that a mere high-light reading taken on the shadow light would be sufficient to show exactly what could be expected from it after the film was processed.

Thus, on Agfa Isopan ISS film, when the shadow light was one stop less on the meter (e.g. f/2.8 against the f/4 reading on the brighter side), the shadows were pleasantly dark, but had plenty of detail in them. With a shadow light two stops less than the accent or brightest light, a very powerful projector was required to show any shadow detail at all. Intermediate values for shadow light relative to accent light naturally gave intermediate

THE SMETHURST HIGH
APPLIED



4

5

6

LIGHTING *Balance* in *Artificial Light*

By P. C. SMETHURST



7

results, and it was quite clear that any particular lighting contrast could be duplicated at any time, merely by moving the shadow light nearer to or farther from the subject until the correct intensity value was shown on the meter.

Moreover, since the essence of any satisfactory exposure system in the cinema is that all kinds of lighting effects should be capable of production at will, it seemed sensible to assume that the careful adjustment of the intensity values of accent, shadow, and back-light to the camera aperture used could provide anything from an image in such a high key that the brightest portions of a face tended to burn out to a dull and murky quality that would only be useful for the macabre. Reasoning on this basis, the writer made a series of calculations, and sent a series of data to Francis, who made a test film on this basis to ascertain whether or not the facts followed theory sufficiently accurately for the latter to be used as a guide.

The seven small illustrations herewith are enlarged frames from the test film.(2) Except in shot 1, where the lighting was evenly spaced all round the model, the lights were placed for convenience just by the camera (front light), at 90° to the camera axis (accent light), and directly behind the model (back light). Technical

(2) These frames were all enlarged simultaneously on to a copy negative, and the latter again enlarged on to bromide paper. Each image has received identical treatment throughout, so that the images are strictly comparative. In the attempt to keep a constant overall contrast, however, the print will lose shadow and (to a lesser extent) high-light detail, since the range of the bromide is far less than that of the film. The original test film is in the hands of *Amateur Cine World*.

data regarding the seven exposures will be found in Table I, and it will be noted that since Agfa Isopan ISS was used, the camera aperture did not coincide with the meter reading, the latter being correct for normal speed panchromatic film in daylight.

On the basis of this test, and of others which are not here illustrated, it was found possible to draw up Table II, which shows the effect of using various lighting intensities on the appearance of the image.(3) These values can be calculated direct from technical data relating to the film in use, or else can be found by trial and experiment, and several hundred feet of film have been exposed with Table II as a basis with exceedingly satisfactory results.

Points to Notice

Those who wish to use this table should note the following: (1) A high-light reading is essential. The ordinary meter is not sufficiently accurate for reliable results if it is pointed straight at the lights used, and it cannot be used to link up the lighting intensity to the camera aperture.

(2) The accent light may be at any angle between 0° and 90° to the axis of the camera, but if this angle is changed, the shadow light can no longer be measured in the direction of the camera, and the artificial high-light must be turned to face the weakest light that reaches the shadow side of the subject. This will prove more simple in practice than it sounds on paper.

An example of working out the lighting, etc., from Table II is as follows:

Required: a true high-key effect.

Measure first the accent light available. Suppose the

(Continued on next page)

(3) These values are only accurate for Isopan ISS and must not be used for other makes and grades of film.

LIGHT SYSTEM

ARTIFICIAL LIGHTING

Exposure and Lighting Balance

in Artificial Light

(Continued from previous page)

reading to be $f/5.6$. Looking at the table, "Strong accent for high-key effects" is noted as $+1$ stop over the camera aperture. Thus the camera aperture must be based on one stop less than $f/5.6$, i.e., $f/4$. (This will probably require correction in practice. Supposing that the meter reads one stop too high in artificial light, the actual camera aperture used would be $f/4$ minus 1 stop = $f/2.8$). Turning again to the table, the shadow light for a high-key effect must be $+ \frac{1}{2}$ stop over the camera aperture value, or $f/4 + \text{half a stop} = f/4.8$. The shadow light is correspondingly adjusted. Finally the back-light must be adjusted to give a reading of $f/4 + 1\frac{1}{2}$ stops (for "brilliant halo, fully burnt out") = $f/6.8$.

The calculations involved are quite simple, and in no other way known to the writer can effects be accurately duplicated at any time or place so long as the necessary lamps are available. The work can equally well be done backwards, by settling the camera aperture first and then moving the lights until they give the correct intensities.

By way of conclusion, it may be interesting to recount a story. Francis and the writer went recently to a professional studio, and were very kindly allowed facilities for making a test on 35 mm. stock. Here it was necessary

(Continued on page 606)

TABLE I.

SHOT 1. (No make-up)

Front light $f/1$ Camera aperture $f/1.5$ (i.e., $f/0.7 + 2$ stops).
Side light $f/1$ (Three lamps were placed round the model at
Back light $f/1$ 120° angles, 2 feet over face level. This
gave a uniform light all round the model).

SHOT 2. (No make-up)

Front light $f/0.7$ Camera aperture $f/1.5$ (i.e., $f/0.7 + 2$ stops).
Side light $f/2$
Back light $f/1.8$

SHOT 3. (No make-up)

Front light $f/0.7$ Camera aperture $f/2.8$ (i.e., $f/1.4 + 2$ stops).
Side light $f/2$
Back light $f/1.8$

SHOT 4. As shot 2, but model's face powdered.

SHOT 5. As shot 3, but model's face powdered.

SHOT 6. (Face powdered)

Front light $f/0.7$ Camera aperture $f/2.8$ (i.e., $f/1.4 + 2$ stops).
Side light $f/1.8$
Back light $f/1.8$

SHOT 7. (Face powdered)

Front light $f/0.7$ Camera aperture $f/1.5$ (i.e., $f/0.7 + 2$ stops);
Side light $f/1.8$
Back light $f/2$
Front light beside the camera, side light 90° to camera axis, back light directly behind model. (Except shot 1).

TABLE II
RELATION BETWEEN LIGHTING INTENSITIES FOR FRONT, SIDE AND BACK LIGHT FOR DIFFERENT
IMAGE TONES. AGFA ISOPAN ISS 16 mm. FILM

Light intensities expressed as percentages.	Equivalent light intensity. (E.L.I.)	Flat front shadow light.	Side or "accent" light.	Back light.
	Light measured:	on camera axis	on axis of side light.	on axis of back light.
25%	- 2 stops (e.g. $f/4$)	Very dense dark shadows.	—	—
50%	- 1 stop (e.g. $f/5.6$)	Dark shadows, but with details.	Use with - 2 stops front light for low-key effect.	—
100% Camera aperture based on this meter reading.	+ - 0 (e.g. $f/8$)	Standard face tones.	Normal accent.	Back light noticeable but not strong.
150%	+ $\frac{1}{2}$ stop (e.g. $f/9.5$)	Light face tones for high-key effect.	Mild accent ("light" effect).	Pleasant back light.
200%	+ 1 stop (e.g. $f/11$)	—	Strong accent for high-key effects. Some burning in places.	Strong halo, starting to burn out.
250%	+ $1\frac{1}{2}$ stops (e.g. $f/13$)	—	—	Brilliant halo, fully burnt out.

In the above table, it is only possible to use an accent light that is more intense than the prevailing shadow light in the l.h. column.



A pleasing study that will serve as a title background.

TEN BEST FILMS OF 1936

Adjudicators' Report — And Some Table-Talk on Cine Matters

The ten best films of the year are selected from those submitted to "Amateur Cine World" for criticism. All films submitted this year will be automatically entered for the Ten Best Films of 1937 Competition. But although they may be sent for review, films that have already won prizes are not eligible for the award; but they will be eligible if they are awarded prizes after

they have been submitted to us. There are no restrictions as to subject, length or size. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 4-8, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

THE enviable status of the producers of the ten best amateur films of 1936 is one not easily come by. 457 films were submitted to *Amateur Cine World* for criticism last year. Notes were made on all of them—in some cases voluminous notes. Aided by these and by memory a selection was made of fifty. These were screened again and the number whittled down to twenty-one. It was from these twenty-one films that the judges: Mr. John Grierson, Mr. Andrew Buchanan, Mr. Oliver Bell, of the British Film Institute, Mr. Norman Jenkins of the I.A.C., and Mr. Gordon S. Malthouse, Editor of *Amateur Cine World*, selected the ten best.

A patient learner, with all a Boswell's capacity for awe and with a proper Boswellian enthusiasm for recording the table-talk of his heroes, was an inconspicuous member of the small dinner-party that preceded the screening of the films, allowing no word to escape him and precious few to escape his memory. He was a most industrious Boswell because the talk was exclusively of films: and the cynic might say this was rather a peculiar thing

because when film people are gathered together it not infrequently happens that the talk is less of films than of the film people who are gathered together.

That the future of films is with the amateur was the general consensus of opinion. It is a pronouncement that carries some weight. Of course one hears this view solemnly expressed almost daily, but it is an utterance reserved for public occasions, the sort of thing that is expected of a speaker at a public display of films. But this was no public display: there was no restless audience to conciliate. It was not a dutiful expression of vague goodwill but a statement of fact.

The Professional Short

The talk was of the hopeless position of the professional short. Why are there not more? asked Jenkins. Why was there no English counterpart of the — travel films.

Grierson: If you are suggesting that there should be a counterpart of the — travel films you ought to be shot.

Boswell (with Bozzy's disarming insistence on leading questions): Why?

Grierson: Magic lantern pictures. Granted the slickness of the commentary and the pictorial values of most of them, they remain superficial.

Jenkins: Well, leaving them out of it, why not a series of good English travel films?

Grierson: You wouldn't get a wide enough distribution.

¶ Dissertation on the unhappy position of the English short. The most acclaimed short of recent times was sold to America at a price that made it a gift. Scarcely any English shorts get there at all and the English market is too limited. But there are exceptions: Buchanan instanced the *Cinemagazine*, which makes a regular profit. Nevertheless, the fact remains that distribution is inadequate to make a large-scale production of shorts possible. Will amateurs who hopefully try to sell their holiday films to professional



Foreground interest, besides improving composition, gives an illusion of depth.

companies kindly take this, the only intimation for some time.

There are, however, limited opportunities for amateurs to make capital out of their films: travel agencies and similar concerns occasionally purchase amateur efforts. But they not infrequently require only a few sequences. The amateur must be prepared, if necessary, to stifle his conscience and become merely a purveyor of film strips.

Continuing the discussion on the economics of shorts:

Grierson: The only people who are making money out of professional films to-day are the amateurs.

He instanced the work of a company largely composed of amateurs turned professional. The conditions under which the amateur works gives him a very proper appreciation of the need for thoroughness and economy. He is glad to wait all day for one shot, which he will take only once, because cost of stock is an important consideration. He is glad to be shooting at all.

Concerning Tripods

Lack of steadiness in the average amateur film was deplored.

Boswell: But is a tripod necessary for panning shots in which a moving object is followed? If the eye follows the movement it will not notice a little unsteadiness.

Grierson: A tripod is not desirable for every type of shot, but absolute steadiness is.

Buchanan: A tripod is essential for smooth movement, and smooth movement is essential for shooting crowds, racehorses or sea waves, but the enthusiastic amateur becomes the slave of the tripod, and his camera is forever panning, whereas a rock-steady shot is infinitely preferable.

Grierson: As soon as you carry a tripod about with you, you become a photographer. The people you want to shoot freeze into self-consciousness before all the business of setting it up. When I took some films on holiday in Portugal some time ago I used wedges for steadying the camera. It was the work of two or three seconds to set the camera up with them. I enjoyed making these films almost more than any others I have done. But they were acquired by — who did the cutting; and since I did not cut them myself I completely lost interest in them after I had shot them. I just didn't care any more about them. I had merely taken some pictures. I had not created a film.

Customs Duties

The matter of Customs duties on films entered for the competition from abroad was broached.

Editor: There seems to be no way of getting out of paying. You can see them in bond, of course, but the charges are only a little less than the duty. It surely ought not to be so. It might be argued that the films have a cultural or educational value and should therefore be exempt.

Jenkins and Bell said that both the I.A.C. and the B.F.I. have also made representations to the authorities and although nothing material had so far transpired, the B.F.I. and the I.A.C. were pursuing the matter further.

Amateur Cine World has hitherto paid the duty on films submitted to it from abroad for criticism, but readers will appreciate that increasing numbers make it an impracticable proposition for us to continue to do

so, particularly since the criticisms are given free." Will overseas readers therefore kindly note that the cost of duty should be enclosed with all films sent for criticism. In this connection the following extract from "The Amateur Cinematographer's Diary for 1937" might usefully be quoted:

"Films cannot be sent from abroad to an English address without payment of duty, but they can be sent for processing and re-export if a special concession has been granted to the film manufacturers by the Customs. A film cannot be returned to England from a foreign



A carefully selected angle can often elicit a decorative pattern from even the most unpromising subjects.

processing station without payment of duty. In sending films from one country to another it is important that Parcel Post be used and that the contents of the packet be declared.

Other forms of post (letter post, sample post, etc.) cannot be declared and film sent by these means will be liable to confiscation and fines may be levied."

Which are the professional shorts that the professionals themselves think are good? The Cinemagazine is surely one of the best of its kind. "The March of Time" series was warmly praised for its dynamic, penetrating presentation.

Buchanan: "The March of Time" is founded on a marvellous idea, but so far, it has not been carried out to perfection. It should strive to show both sides of a problem—to penetrate deeper.

Editor: It can never be completely impartial.

Buchanan: Maybe not, but it can try a little harder.

(Continued on next page)

Moreover, it should have a "neutral" commentator, who cannot be identified with America or any other nation.

Boswell : You mean it should be completely international.

Buchanan : Definitely so. So should every film. Has "The March of Time" dealt with the armament problem? It could reveal the whole merciless racket if so inclined.

Boswell : What about the Censor?

Buchanan : If he represents Truth, he would welcome it, but does he? A little more coffee, please! . . . And have you seen the "Crime Doesn't Pay" series. They are extraordinarily good: vivid camerawork and editing. It grips you. It literally smashes home the fact that crime

really does not pay . . . anyone but the film producer. More than that, these reels teach us how to sustain interest for half-an-hour, shot after shot in rapid succession, creating a fast and dramatic tempo. English non-fictional reels are too leisurely. They want more pep.

On the news that a highly esteemed documentary has been meeting with disapproval in some quarters,

Grierson : That is why it is highly esteemed.

And now *Boswell* puts away his notebook and rubs the pencil marks off his cuff. The lights are lowered and the *Amateur Cine World* films are presented. The brief notes that appear under each are a digest of the general body of opinion, a substantial portion of them being written by Mr. Buchanan.

The Ten Best Films of 1936

(The makers are each awarded a handsome plaque, which does not have to be returned at the end of the year, but becomes their own property)

AIRPORT. By Ellis E. Somake and Leopold Barnato (23, Frogmal Court, N.W. 3), 800 ft. 16 mm.

Analytical presentation of activities at an airport. No sub-titles, location of the various places depicted being established by shots of signs, notice-boards, etc. The most efficient production viewed. It sustained interest throughout, despite the fact that it was a comparatively superficial survey of the airport. The cutting was clean—each shot well timed, and the last reel, dealing only with the departure of a giant liner, was excellent. In this a good deal was made out of comparatively little—competent construction here.

The film might have ended earlier, with the rise of the liner into the air, instead of lingering over waving people, and introducing unnecessary quick cutting. It might be thought that one of the most poignant things—if it may be so termed—about an aeroplane flight is the landing, the first touch of the wheels on the ground. And this is glossed over.

No. 3 ARRIVES.

By John Martin ("Birling," Hastings Street, Leek, Staffs), 400 ft., 16 mm.

The arrival of the third addition to the family. Excellent for its natural treatment and the restrained actions of the players during the anxious period. Lovely photography, the shots of the tiled hall and doctor's arrival being good examples.

Incidentally, the arrival and departure of the doctor were treated with imaginative economy: the dog darting to the door, and then only the legs of the doctor shown. Created within the home, using only the people and objects therein, this production shows the possibilities of making films which are of intense family interest and which also interest strangers. The construction of the earlier part of the film is admirable but the ending falls away. There was too much repetition of the attempted entries of the two kiddies into the bedroom to see the new baby.

HOP FIELDS OF KENT. By F. P. Barnitt ("Filmers," Forest Road, Tunbridge Wells, Kent), 400 ft., 9.5 mm.

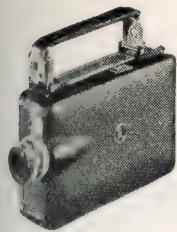
Included for its simple, clear treatment of a long process. Clean cut monthly divisions of activities well done. Fine close-ups of men on stilts show great improvement on opening shots of ploughing, which are vague and too

lengthy. The several shots of ploughs might have been improved with close-ups vividly planting the fact that the earth is the theme of the picture. In contrast, the

(Continued on page 597)



The sparkle of sun on snow can produce most attractive shots which are well within the scope of fast film and lenses.



MAGAZINE-CINE "KODAK"

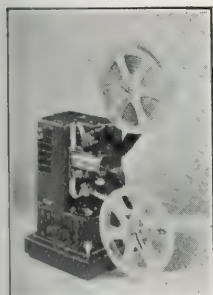
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These FILMS Gained

AWARDS

(Continued from page 594)

following sequence of tree chopping has many close-ups, and too much repetition. This picture is not as good as it might have been, though the simple approach to the subject justifies its inclusion. Excellent photography.

FERRY BOATS. By G. H. Hesketh (10, Childwall Crescent, Liverpool, 16), 200 ft., 8 mm.

A pleasing, comprehensive film, containing some good character close-ups, and nice examples of observation. It is, however, too long, and repetitive. Sunday cyclists not handled to the best advantage. Technically, the film is very competent; there is nothing wrong with it but it is somewhat lacking in inspiration. There is a little too much mere illustration. C.U.'s of names of boats should have been in contrasted angles.

THE BLACKMORES GAVE A PARTY.

By "The Eight-Millimeteorites" ("Ivanhoe," Kingston Avenue, Leatherhead), 100 ft., 8mm.

Guests at a party decide to dabble in experiments in Spiritualism. The planchette spells out: "There is a devil here." They take part in a seance, during which one of the guests assumes the mien and mentality of Mr. Hyde. He hypnotises one of the women and is about to strangle her when he is felled by one of his fellow guests. Then it is disclosed that the whole thing is a charade, acted before an audience at the party. Excellent treatment of a difficult subject, reduced in value by repetition of ending horror theme. This could have been built up to greater effect if the possessed man could have introduced contrasting action. The final shot of the audience is a clever surprise. Good close-ups throughout.

WATERSONG. By G. V. Lawrie (Hillside House, Bothwell), 200 ft., 8 mm.

The pictorial expression of a poem, each verse being suitably illustrated. Beautiful camerawork, good picture composition, and clean-cut editing, but no logical continuity. Flow of images held up by insertion of verse titles. Greater ingenuity might have been introduced to merge the poem into the pictures.

The first shot of the book of poems on the table could easily have been shot more attractively. The book was nearly off the screen, and the table cloth looked like a duster. So lovely a picture needed a more charming introduction.

A shot such as this, slowly faded out, would make an effective ending to a sequence or, indeed, a complete scenic. But do not fade-out on one scenic shot and fade-in on another unless there is an adequate reason for so separating them because a fade marks a break or conclusion, not a transition.

THE CONSPIRACY. By C. M. W. Young, (The Small Arms School, Hythe, Kent), 175 ft., 16mm.

Two youths are apparently engaged in some nefarious undertaking, but it is found that all they are plotting for is the opportunity to play with a model railway while the young owner is asleep upstairs.

A well constructed film which misses the mark by weak characterisation, resulting in the necessary sinister element being reduced to a minimum. That something was afoot was obvious, but the two young men were somewhat unconvincing and one felt they might be the victims. The first figure, when strolling along the hall and opening the door, would have done better had he "felt" his part and moved furtively, rather than lounge about with his hands in his pockets. Editing and camerawork both very good. Direction weak.

THE PIXIE'S FANTASY. By A. R. Weaver (54, Manor Road, Great Crosby, Liverpool, 23), 200 ft., 9.5 mm.

Amateur counterpart in miniature of "The Invisible Man." A young man is visited by an invisible man, who smokes a cigarette, drinks whisky and reads a newspaper, after which (becoming partially visible) he departs, warning his companion to say nothing of the night's adventures. Worthy of praise for trick work, but interest not held after first presentation of the illusion. Confusing plot. Was illusion due to Pixie's back being stroked, experiments of the invisible man, or was it all a dream? Too long for the portrayal of merely one illusion.

(Continued at foot of next page)



READERS' SCENARIOS

BOBBY—PRODUCER
A COMEDY by F. H. PULFORD.

CHARACTERS :

Bobby, a schoolboy; Jill, his little sister; Bridget a "tweeny"; Egbert, a mischievous small boy; Willie, a fat and stolid small boy; The Vicar, stout and "fussy"; A Policeman, comedy type; A Wolf, a dog in disguise.

1. Int. M.C.U. Bobby, in semi-silhouette, looking out of rain-swept window. Hands in pockets, shoulders hunched. Cut.

2. Ext. C.U. Postman's hand pushing letter in box, gives double knock. Cut.

3. Int. As 1. Bobby listens, turns. Comes towards camera. Cut.

4. Int. Corner of room. (Door L.) M.S. Enter Bridget, letter in R. hand, salver in L. hand. Bobby comes R. Bridget impressively puts letter on salver, hands it to Bob with a curtsy. Bob, smiling, takes letter, turns to camera, opening letter. Cut.

5. Int. M.C.U. Bob reading. Bridget peering over his shoulder. Cut.

6. C.U. The letter. (2nd page). "... so Daddy and I are staying on with Granny for another week. Be a good boy and do as Bridget tells you. Our love to you and little Jill. Your loving Mum. P.S. Daddy says you may use the cine camera—if you take great care of it." Cut.

7. As 5. Bob sees Bridget trying to read letter; he reproves her. She curtsies and goes out. Enter Jill. She carries a book. Bob gloomily slumps in chair (closer to camera. R.). Jill's head bobs up and down as she tries to climb on his lap.

8. Int. C.U. Jill on Bob's lap. She is turning over leaves of book. Bob gloomy, he suddenly looks at book, smiles, produces letter and reads. Cut.

9. C.U. Letter (folded to show P.S. only).

10. As 8. Bobby happy, excited, looks at Jill, points to book. Cut.

11. C.U. Page of book. Heading: "LITTLE RED RIDINGHOOD." Picture of Red R'hood with the wolf. Cut.

12. As 8. Bob explaining to Jill that they will make a film of the story. Fade out.

13. Fade in. C.U. Hand tearing leaf off calendar. Fade out.

14. Fade in. L.S. Red Ridinghood's cottage. A rather roughly made "set" in a garden. Bob rehearsing Jill, who is dressed as Red R'hood. Cine camera in foreground. Bob comes to camera. Cut.

15. Int. M.S. Jill on "set." Enter Egbert as "Mother." He is wearing grey wig and trailing dress. Carries basket of groceries. Trips on dress. Falls. Cut.

16. Ext. M.C.U. Bob shooting, Willie, holding script and meg. by his side. Bob leaps in air, grabs script and meg., dashes to "set." Cut.

Criticised

Full details of this new service are given in "The Editor To His Readers" on page 573. It is hoped to review selected scripts in "Amateur Cine World" each month, but all criticisms will be sent by post, whether published or not. Please read the few simple rules carefully before sending your scenarios.

16. Int. M.S. Egbert is tearing off dress, throws it on ground. Bob runs on; argues, but Egbert refuses to carry on. Cut.

17. C.U. Bob worried, says:

18. S-t. "BRIDGET!" Cut.

19. C.U. (Cont. of 17.) Bob smiles. Cut.

20. Int. M.S. Bob rehearsing Bridget as Mother. Each time she speaks to Jill she drops a curtsy. Bob rebukes her. Cut.

21. S-t. "DON'T DO THAT!" Cut.

22. Int. M.S. Bob speaking to Bridget, he curtsies. She nods agreement, but curtsies. Bob furious, calls Egbert and Willie; they push her into a chair. Cut.

23. M.C.U. Bridget (from waist). She is bound to chair and gagged. Bob's head bobs into the picture in front of her, Egbert stands by her side holding huge clasp knife. He leers horribly at her. Cut.

24. Int. M.C.U. from high angle behind Bridget. Her feet are resting on a box. Bob has bound a splint on one of her legs, is just finishing another. Egbert takes off her spectacles, puts another pair in their place. Bob has finished. Egbert cuts her loose; as she rises Bob looks up, falls back in alarm. Cut.

25. Int. M.C.U. Bridget rises. Egbert has substituted specs, with huge staring eyes. She tears off specs and screams. Cut.

26. Ext. L.S. The lane outside Bob's house. The Vicar is just passing the gate, further down the lane is the Policeman; they both stop and listen. Vicar trots to gate. P.C. hoists his slacks and prepares to follow. Cut.

27. M.C.U. Bridget screams again, Egbert puts hands over his ears. Bridget's eyes are screwed up; she is groping. Cut.

28. Ext. L.S. The garden from Bridget's view-point. (Out of focus). A shadow looms up. Cut.

29. Ext. M.S. Bridget on edge of set. Vicar trots up to her, hat in hand; she boxes his ears; he sits down suddenly. Bridget bends towards him, speaks, grasps her skirt. Cut.

30. S-t. "Master Bobby—I'm a-going to take 'em off!" Cut.

31. Cont. of 29. Bridget lifts skirts to show splints. Vicar horrified hides face in hat. Bridget stalks indignantly off ("goose"

(Continued on page 600)

These Films Gained Awards

(Continued from previous page)

THE SPECKLED BAND. By the Regent Film Society, 3 reels, 9.5 mm.

Based on the Sherlock Holmes story. A fine example of screen continuity and condensed narrative. The relation of one character to another, and the elimination of unnecessary situations very cleverly done. A very good piece of work in all departments—even the art department, a weak one with most club productions—although it might be said that it is work that adds little to the advancement of amateur cinematography. Good casting—a tremendous advance, indeed, on the casting in most amateur film plays. Slightly ridiculous screen

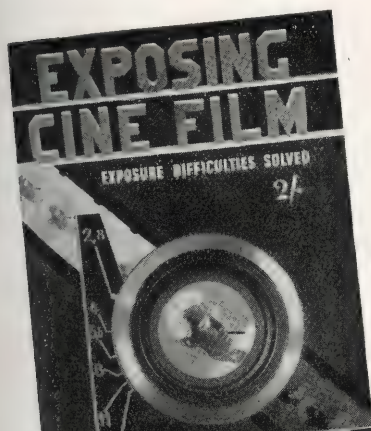
father, overdressed and stilted. Construction transcends dramatic treatment. But there are too many sub-titles.

MARKET DAY IN TANGIER. By S. E. French (30, Moadly Road, Streatham, S.W. 16), 200 ft., 16 mm.

Far better constructed than the usual "travelogue." The best shot was the first one—a native sprawled in a doorway, asleep. But even though it contained detail, it failed to analyse the market sufficiently explicitly. Too many shots were too far away. Conventional but pictorially attractive and more coherent than most films of this type.

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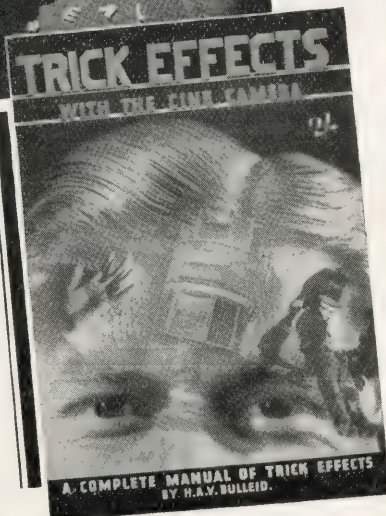
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Pathescope 200B, with resistance, as new	£12 10 0
Pathescope 200B, for 12v. supply only	£11 10 0
Cine King 400 watt, with transformer	£9 17 6
Pathescope Home Movie, D.C. type, motor, super attachment and dual resistance	£7 7 0
Pathescope Home Movie, D.C. type, with resistance	£3 10 0
Pathescope Home Movie, S.C. type, with resistance	£2 10 0
Dekko, motor driven, with super attachment and case	£4 10 0
Pathe Kid, resistance and super attachment	£2 10 0

8mm. PROJECTORS

Kodascope, Model 8-80, 300 watt, cost £33	£24 0 0
Kodascope 8-30 converted to 8-60 lighting, with transformer	£8 10 0

Kodascope, Model 8-30, complete	£6 6 0
Stewart Warner High Intensity Model	£7 10 0

16mm. PROJECTORS

Bell Howell Filmo, 1,000 watt, with case, cost £130	£89 0 0
Siemens Publicity Non-Stop, with portable screen, etc., cost £100	£50 0 0
Kodascope 750 watt Model K, resistance and case	£45 0 0
Victor 750 watt, bronze, in walnut silent cabinet, as new	£45 0 0
Siemens Standard, complete, cost £65	£37 10 0
Ampro 500 watt, with case and resistance	£34 0 0
Arrow 500 watt, with case and resistance	£25 0 0
Victor 500 watt, with case and resistance	£35 0 0
Kodascope, Model A, 200 watt, with resistance	£15 15 0
Kodascope, Model B, self-threading, case and resistance	£24 0 0
Victor, 250 watt, 50v., with case and transformer	£17 10 0
Bell Howell, 400 watt Model 57, complete	£32 10 0
Bell Howell, 250 watt Model 57, complete	£25 0 0
Ensign, 100B, self contained, new condition	£10 17 6
Ensign 180 Silent Sixteen, case and resistance	£12 17 6
Kodascope 300 watt Model C/D, with resistance	£15 10 0
Ensign 100 watt Alpha, motor driven, with resistance	£8 8 0
Kodascope Model C, 100 watt Bronze, with resistance	£10 17 6
Ensign 50 watt Mickey Mouse, complete, hand turned	£3 3 0
Kodatox, 50 watt, motor driven, with 400ft. arms	£2 15 0
Kodatox, 50 watt, hand turned, with 400ft. arms	£1 8 6

PROJECTION LENSES

20mm. Dallmeyer for 200B Projector	£2 7 6
Dallmeyer 14" for 200B Projector	£2 12 6
Krauss 50mm. for 200B Projector	£2 7 6
Meyer Kinon III, 2" for 200B Projector, cost £5 5 0	£3 10 0
Hermagis 32mm. Super for Pathe Lux Projector	18 6
Hermagis 50mm. for Paillard-Bolex DA or PA	£2 5 0
Meyer 40mm. or 13" for Paillard DA or PA, cost £5 5 0	£3 10 0
Dallmeyer 1 1/2" f/1.8 for Paillard DA or PA	£2 5 0
Meyer 3" Kinon III for Bell Howell Projectors	£3 15 0
Bell Howell 2 1/2" for Bell Howell Projectors	£2 15 0
Goerz 1 1/2" for Bell Howell Projectors	£1 12 6
Cooke 1 1/2" for Bell Howell Projectors	£1 10 0
Dallmeyer 3/4" for Filmo Eight Projectors	£2 5 0
Dallmeyer 3/4" for Kodascope 8-30 Projectors	£1 10 0
Meyer 1 1/2" for Siemens Superlux Projectors	£2 5 0

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READERS

(Continued from page 598)

stepping") her arms stretched stiffly before her, right into the arms of Constable. Her arms go around his neck. Fade out.

32. Fade-in. S-t. THE LAST ACT. Cut.

33. Ext. M.C.U. Bobby dressed as a woodman is showing Willie how to work the camera. Willie tries to grasp his meaning, but is "all at sea." Bob is smoking a big clay pipe. He takes it out of his mouth and puts it on the "DIRECKTORS CHIAR" while he puts on a beard. Goes off without pipe, Willie picks up pipe, is about to call after him, changes his mind and puts pipe in his mouth. Chokes. Cut.

34. Int. M.C.U. Granny's cottage. A roughly made set. Bed L. The head of the bed, which is at back of "set," is composed of two curtains; these are now parted showing a hole in the wall through which Egbert has thrust an arm (from outside) to hold the Wolf in position. The Wolf is sitting up in bed in Granny's night attire. Red R'hood is seated at side of bed with basket on her lap. Bob arranges curtains to hide Egbert from the front and gives final instructions. Cut.

35. C.U. Willie takes pipe out of his mouth, looks at it doubtfully—throws it away. He is sweating and feels very ill. He suddenly stares. Cut.

36. L.S. The "set" as Willie sees it. (Uneven glass in front of lens and the camera slowly swaying.) Cut.

37. C.U. Willie passes hand over eyes, blows out his cheeks, looks very bad. (Take this shot at 24 f.p.m.) Cut.

38. Int. The set. All ready for shooting. Wolf sitting up in bed, Egbert's arm hidden, Red Ridinghood looking alarmed—she screams. The Wolf leaps (pulling Egbert half way through the hole in wall), Woodman rushes through door (L. back), swings huge prop. axe to slay Wolf, "freezes"—staring at camera. Wolf runs off followed by Jill. (The action of all characters in this scene is practically instantaneous.) Cut.

39. Ext. M.S. Willie kneeling, back to camera; his shoulders heave. Cut.

40. Int. M.S. Bobby still gaping at Willie, Egbert struggling to get through hole, he falls forward on bed—grasping curtains, the bed collapses and down comes the whole of the back of the "set," Bob's head bursts through. Cut.

41. C.U. Bob's head through the fallen set. He has tilted the "set" forward and at the spot where his head protrudes has been pasted a poster of a "Glamorous Film Star." His head, with a ruffle of broken cardboard, is on the "Star's" shoulders. He is very dazed. Mix to:—

42.

THE END.

Our Critic Writes:

THIS script shows great promise as admirable material for a children's play—the sort of thing that most kids will revel in. It has the kind of knockabout humour that children find easiest to appreciate, while at the same time there are opportunities for more subtle implications to hold the attention of older people. But the beginning is weak. Is there any real need for the audience to know *why* Bobby should be in possession of a cine camera? About a fifth of the film is taken up with this explanation—far too much.

One might begin with a medium close-up of a poster outside a cinema, the head and shoulders of Bobby, who is gazing at it, being in the foreground of the picture. Cut to close-up of poster. Cut to close-up of Bobby, facing the audience, and presumably gazing at it longingly. Tilt down to cine camera which he holds in his hand. Cut to close-up of Bobby. Cut to poster. Cut to close-up of camera; allow the end of this shot to go out of focus. Pull into focus close-up of camera on tripod.

SCENARIOS

Criticised

Trolley back (using a perambulator or some such carriage) to reveal the exterior as in Shot 13. Shot of Bobby, the compleat film director, proudly surveying the scene of his operations. Cut in close shots of Jill to establish her. Egbert should be in the long shot, putting on his wig and trailing dress, and Willie should be seen getting entangled with the script, a close-up of which reveals the title of the film. Introduce the audience at once to the scene, and the young people in it, of all this naive activity. The gap between Shots 19 and 20 should be bridged by linking shots, particularly since with the new beginning we do not know who Bridget is. Indeed, it would be advisable to take out the sub-title, "Bridget," and merely have the shot of Bobby calling, telescoping Shots 17 and 19.

Bridging the Gap

Cut to medium long shot of house. Window is opened and Bridget, complete with maid's cap and apron, looks out. Close-up of her. Cut back to medium close-up of Bobby, beckoning to her. Cut back to close-up of Bridget, who, grasping with some difficulty his meaning, begins to close the window. Medium shot of Bobby on set, a "That for you!" expression on his face as he contemplates the sulky Egbert. This shot helps to bridge the gap between the shot of Bridget withdrawing from the window and the shot of her in the scene with Bobby. If she is a girl who has some little talent for mime we might have medium shot of her, after the one of Bobby and Egbert, ambling gawkily out of the house, mouth open. Then we would cut to the medium shot of Bobby and Egbert, preferably from a different angle, and after a second or so she would come into the picture.

The point is that although we must have slick continuity in a comedy, we cannot achieve it by painstakingly showing people going in and out of doors, and so on. Shots of this kind, indeed, protract the action and make it boring. At the same time, of course, due allowance must be made for time lapse. The characters must not be shown in entirely different locations in succeeding shots without some indication as to how they got there. The cine camera compresses time but it does not annihilate it. Cut-in shots to bridge the gap are the most simple means of achieving continuity; another is to change the angle so that sudden appearances are not too pronounced.

For instance, if we have a medium shot of two cars some distance apart, approaching each other and wish to show them passing each other, we could cut from this shot showing both cars to one showing only one car, following its journey for a few seconds until it meets the second car, and the audience will not notice the sudden leap in time. If, however, we wish to show the cars approaching to a head-on crash we should cut quickly from car to car, to build up the suspense. Instead of compressing time we should extend it.

There is rather too much action in Shots 20 and 22 to be shown in one shot only. They need to be broken up with close-ups and medium close-ups. This is particularly necessary for a quick moving comedy, the change of angle giving verve and vitality. Shots 22 and 23: here again is a lapse in continuity. The change



The occasional use of models may result in a saving of considerable time and perhaps money. But film at a faster speed than normal, or the jerkiness of movement will give the game away.

from Bridget being pushed into a chair to her being shown bound and gagged is too sudden. No cut-in shot is needed in this case, however; we can cut on action instead. That is to say, the end of Shot 22 can show the boys beginning to bind her and the beginning of Shot 23 carrying on with the good work, to which the finishing touches are being put. Do not under any circumstance show the whole of the binding and gagging business. The action in the beginning and ending of the shots is quite enough.

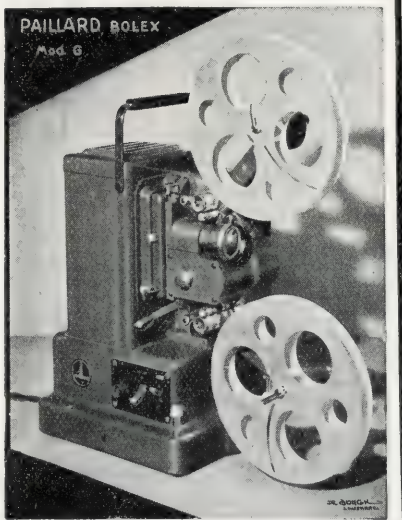
As well as showing things objectively we must establish the characters' reactions to them if the film is to have "human" interest. Bridget's emotion is one of fear. Why? Not primarily because she has been bound and gagged; rather because she is alarmed at the ostensible reason for her being so cruelly ill-treated. And surely that is, she feels, so that she can be an unresisting victim for the dagger. We must therefore have close ups of the dagger and Egbert's horrible leer. If we do not establish these direct causes of her fear, her reactions will appear somewhat foolish. And surely it is scarcely credible that she would box the vicar's ears, even though she were highly strung.

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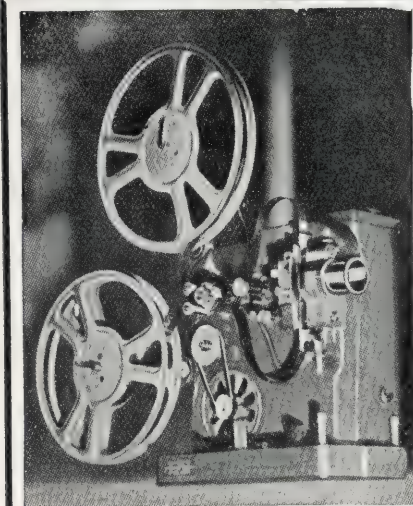
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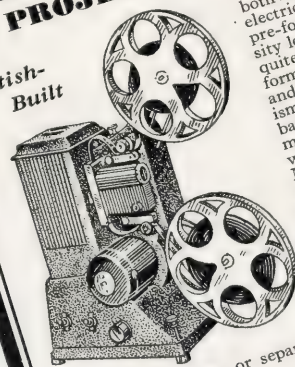
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16 mm. Kodascope Model C, 100 watt lighting, with resistance for all voltages **£7 19 6**

16 mm. Keystone Projector, fitted with 100 watt lamp, hand re-wind, complete with resistance for all voltages, condition as new **£9 17 6**

9.5 mm. Dekko Projector, hand turn, complete with super-attachment for 300 ft. reels, built-in resistance, bargain—**£2 17 6**

16 mm. Kodascope, Model A, 200 watt lighting, geared hand re-wind, ammeter to lamp-house. With resistance for all voltages. Splendid condition **£19 17 6**

9.5 mm. Pathoscope "Kid" Projector, complete with super-attachment for 300 ft. reels and resistance. Hand turn **£2 15 0**

9.5 mm. Pathoscope "Imp" Projector, motor drive, all-voltage resistance, super-attachment, in condition indistinguishable from new **£5 17 6**

9.5 mm. Pathoscope "Home Movie" Projector, complete with all voltage resistance, hand turn **£3 17 6**

16 mm. Siemens Model "C" Cine Camera, fitted f/1.5 Meyer focussing anastigmat lens. With Leitz range-finder. Complete in original leather case—Vari-speed motor—8, 12, 16, 64. **£39 17 6**

16 mm. Cine-Kodak, Model B.B. Junr., f/1.9 focussing lens, interchangeable, 50 ft. capacity, as new, complete with instructions in original box—**£13 17 6**

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16 mm. Zeiss-Ikon "Movikon" Cine Camera, with 1" f/1.4 Sonnar lens in interchangeable mount, also 3" f/4 Sonnar lens, with filters for both lenses and supplementary lenses for distances 3ft. - 1 1/2 ft. with 1" lens, and 20" - 14", and 14" - 10". Focussing magnifier, fade-in and fade-out Iris, device for reading Iris stop from back of camera, multi-speed motor, also handcrank, single pictures, delayed action, adjustable openings to shutter, visual indicator for motor tension spring, 100 ft. or 50 ft. capacity. Cost £141 15 6. Condition as new, a real bargain .. 100 guineas.

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What's NEW in APPARATUS

CAMERA

Name. Ditmar.

Makers or Agents. Actina Limited, 29, Red Lion Square, London, W.C.1.

Size of Film. 16 mm.

Overall Size. $5\frac{1}{2}$ " x $5\frac{1}{2}$ " x $2\frac{3}{4}$ ".

Construction and Finish. Body of metal pressings, matt black finish. Fittings bright plated.

Type of Loading. 50' of film on spool.

Speeds. 16 and 8 pictures per second.

Shutter. Usual revolving disc.

Film Exposed at one Winding. About 20'.

Winding. By built in T shaped key which does not rotate when taking pictures.

Motor or Mechanism. Quietly running clock-work motor. This tends to slow down as its power becomes exhausted but no trouble need be anticipated if the camera is kept wound between shots.

Starter Button. There are two buttons on the front of the camera—one working the motor at full speed and one at half speed.

Feed and Take-up. The usual toothed sprocket mechanism works very smoothly.

Claw and Gate. Usual type of claw mechanism. The front channels of the gate are recessed and the film is controlled by a floating presser pad. Easy access for threading and cleaning is provided.

Film Meter. Adjustable meter of the geared variety is provided at the side of the instrument.

"Amateur Cine World" each month publishes reports of latest apparatus based on actual test.

Lens. The lens is built into the camera and is not interchangeable. The standard lens is the Berthiot 25 mm. fixed focus f/2.8. Focussing lenses of the same focal length, but with apertures of f/2.8 and f/1.8 respectively are also available.

The aperture control is by means of a sliding knob moving in a vertical direction at the right side of the camera body. Although the lens is not interchangeable, telephoto and wide angle results can be obtained by means of optical attachments to the lens proper.

View-Finder. The view-finder is of the square tubular form built into the body of the camera. The lens is as close as possible to the lens and on the same level, giving the minimum of parallax. Adjustment for parallax in close-ups is provided by sliding the back element of the view-finder. Aperture indicator and footage indications can be seen in view-finder.

Single Pictures. Single pictures can be taken by means of a handle which can be inserted in a special aperture which is covered by a movable plate on the right side of the instrument. The motor mechanism must be disconnected by means of a small knob provided for the purpose, and the motor allowed to run down. As we mentioned in

a previous review of the 9.5 mm. Ditmar camera, this handle is of somewhat flimsy construction and care must be taken that it is not damaged.

Prices. With Berthiot 25 mm. f/2.8 fixed focus lens, 15 guineas. With Berthiot f/2.8 focussing lens, 17 guineas. With Berthiot f/1.8 focussing lens, £22.

General Remarks. This addition to the Ditmar range of cameras is distinctive because of its somewhat altered shape. We found that this shape makes the camera extremely comfortable to hold and, combined with its simplicity of control and sweetness of running, renders it a most suitable instrument for the taking of personal movies.

SILENT PROJECTOR

Name. Siemens & Halske.

Size of Film. 8mm.

Makers or Agents. Cinepro, Ltd., 1, New Burlington Street, W.1.

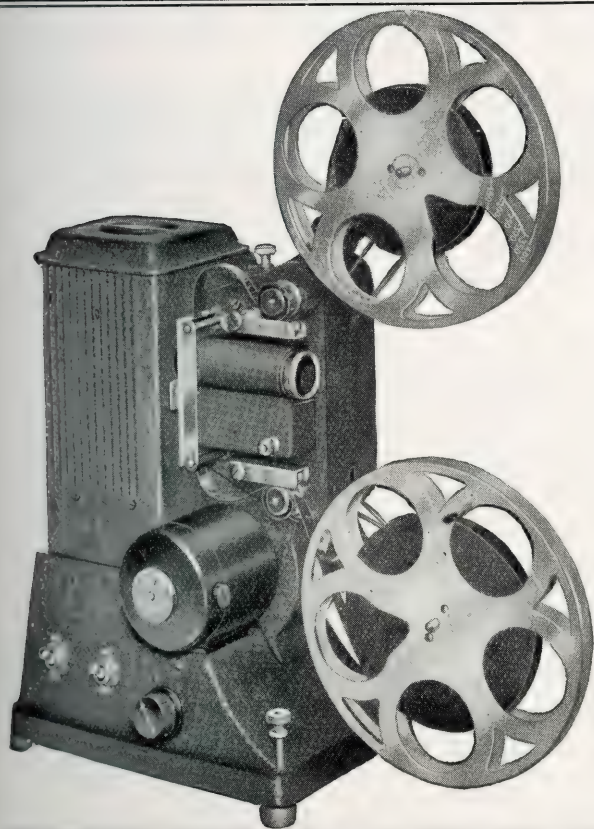
Size. $13\frac{1}{2}$ " x 8" x 9".

Weight. 16 lbs.

General Description. Metal body finished silver grey matt enamel with nickel plated bright parts.

This instrument is on the same general lines as that reviewed in *Amateur Cine World* for November, 1936, except that the intermittent movement is of the claw type and the machine will only project 8mm. film and no other size. It embodies the inter-

(Continued on next page)



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changeable resistor units, silent running and illumination efficiency which are typical of the Siemens instruments.

Lamp. 200 watt 50 volt lamp gives a well-lit picture up to 6 feet wide. Both two and three-bladed shutters are available. The special interlocking resistance device only allows the motor to be started with resistance in.

Speeds. From 10 to 20 pictures per second can be projected, also successive single pictures. Brilliant still pictures can be shown and an efficient safety shutter avoids all possibility of damage to the film at any time. Visible reverse movement.

Projection Lens. Busch Neostar, supplied in either 25mm. or 35mm. focal length as desired.

Rewind. Both hand and motor re-winding are available.

Power. The Siemens universal motor will work on either A.C. or D.C. from 100 to 250 volts with correct resistor elements. An interference suppressor is fitted to prevent interference with wireless or television transmissions.

Price. Projector, complete with 35mm. lens, lamp, resistance, flex, patent 8mm. reel with hinged clip and projector cover, £37 10s.

General Remark. This instrument is a worthy companion for the 8mm. camera reviewed in last month's issue.

CAMERA TRIPOD

Name. Thalhammer 'Midget.'

Makers or Agents. J. H. Dallmeyer, Ltd., 31, Mortimer Street, W.1.

General Description. This is the smallest of the Thalhammer family of tripods and will enhance the good reputation

already earned by its bigger brothers, the Thalhammer 'Professional' and Thalhammer 'Junior.'

This midget weighs only 2½ lbs. and when closed is only 24" long, but it will extend to 51", will firmly support any of the smaller cine cameras for 8mm. and 9.5mm. film and is also an excellent tripod for use with the miniature 'still' cameras such as Leica, Contax, etc. In spite of its apparent fragility the tripod is sturdy and firm and held even a 16mm. cine camera without juddering when the motor was running. It is not, however, recommended for this latter size.

Kino-Pano-Tilt Head

The instrument consists of wooden legs of the single telescopic pattern, supporting the metal kino-pano-tilt type of head. The narrow wooden strips from which the legs are built appear to be of ash or similar hard, springy wood, and these are scientifically bolted together to eliminate whip. Inside them slide the lower leg sections, which can be used with either the pointed end or the rounded end pointing downwards. Clamping of the legs is by means of sturdy wing nuts and bolts.

The midget Kino-Pano-Tilt head consists of two sections. The bottom section forms a point of attachment for the legs and embodies a tripod screw of special design. This consists of a central spindle forming the tripod screw proper and an outer collar which locks the screw proper at whatever

height it may project above the face-plate of the tripod head.

The screw can be used to couple a camera so that the instrument can be used as an ordinary tripod and it is also the means of clamping the pan and tilt head proper to the bottom section.

The pan and tilt device is a miniature of the similar head used in the Thalhammer 'Junior' tripod. A panoram handle is also the means of locking the tilting device, while the panoram movement is locked by means of a knurled head screw.

The upper part of the tilt head is equipped with the 'instant on' plug device. A knurled screw clamps into position a plug and tripod screw. This plug can be instantly removed from the tilt head, screw into the tripod boss of the camera, the whole returned to the tripod head and tightened in position with a few turns of the knurled screw.

The finish is neat, the yellow legs offering a pleasant contrast to the metal head, which is finished in a mixture of bright parts and black stoved enamel.

Price. Tripod only, £2 10 0. Head only, £2 5 0. Complete instrument £4 10 0.

SOUND ON DISC APPARATUS

Name. Phono-Disc Recording and Reproducing Portable Electric Gramophone.

Makers or Agents. Phono-Disc, Ltd., 80-86, Regent Street, London, W.1.



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also 84, Aldersgate St., and 13, The Arcade, London, E.C. and Wallace Heaton Ltd., 127, New Bond Street; 47, Berkeley Street; 1a, Avery Row, W.1. and 43, Kensington High Street, W.8.

General Description. The Phono-Disc is an instrument for the recording on discs and reproducing by electrical means of non-synchronised running commentaries, musical accompaniments and incidental sound which can be used with sub-standard film.

There is no link between the projector and Phono-Disc machine but we found that the mechanical governor incorporated in the latter instrument maintained the disc at a steady 78 revs. per second irrespective of any fluctuations in the power supply.

The motive power is a fractional horse power electric motor working on voltages from 200-250 A.C., 40-100 cycles. The changes to accommodate the different conditions of supply can be made quite simply by changing over leads inside the instrument. A speed control allows a slight variation in the revs. per minute, if desired. The recording pick-up is of orthodox pattern and is used with a steel recording needle which can be used 15 or 20 times or a diamond recording needle which is permanent. Aluminium discs are used for recording and thorn needles for playing. It is claimed that with these the discs have an "indefinite life." Only thorn, wood or fibre needles must be used for playback. A special sharpener for thorn needles enables these to be used at least 50 times.

The electrical equipment consists of resistance coupled amplifier, giving three watts undistorted output. The moving coil speaker is mains energised, as is also the

transverse current microphone. Total mains consumption is 75 watts. Continuously variable volume and tone controls are provided.

Weight and Size. The whole instrument, which is contained in a cabinet 17" x 15" x 11" of conventional pattern, weighs 40 lbs. Finish and appearance are good.

Complete Outfit. (a) Instrument as above; (b) Lapel microphone; (c) 2 inch double sided 5", 6" and 10" discs; (d) two special recording needles; (e) four thorn playing needles.

Accessories. Discs. Three sizes of discs are available as above. The 5" plays approximately 1½ minutes each side, the 6" 1½ minutes and the 10" 4 minutes. The 5" are referred to as "postal discs" and are packed together with two thorn needles in an extra strong mailing envelope. These small discs are excellent for recording short pieces of "effects" or other noises and, on a twin turn table machine, could be blended into a most effective accompaniment for a cine film.

Microphone. A floor stand model and a table stand model of microphone are also available.

Prices. Complete outfit as above: 26 guineas (note: deferred payments can be obtained). Diamond Recording needle, £1 5s. od. Complete outfit but with floor stand microphone instead of lapel microphone, 29 guineas or with table stand microphone instead of lapel microphone, 28 guineas. Floor stand microphone only, 5 guineas, table model 4 guineas. Discs can be obtained at single rates, in dozens and in hundreds. For example, the 5" discs cost

5d. each, 4/- per dozen or 25/6 one hundred. Playing needles 7/6 per hundred. Steel recording needles 10/- per 2 dozen, thorn playing needle sharpeners 3/6.

General Remarks. The whole outfit appeared to be extremely easy to operate. A record was made with a floor stand microphone and the demonstrator's voice was reproduced with a high degree of fidelity. There was conspicuous freedom from surface noise on the new record although sibilants in the speech were well reproduced. We received a very favourable impression from the Phono-Disc outfit.

PROJECTION ACCESSORIES

Name. "Ensign Universal."

Makers or Agents. Ensign, Ltd., High Holborn, London, W.C.1.

General Description. Pursuing their policy for providing significant aids and accessories for users of all sizes of film, under the trade name "Universal," this company has just issued a new range of film and projector cleaning and servicing accessories.

Ensign "Universal" Film Cleaner. This equipment consists of a 4 oz. bottle of a non-inflammable film cleaner which appears to be very efficient in the removal of oil and dirt. In screw-topped bottle, with two "Selvyt" polishing pads. Price 2s. 6d.

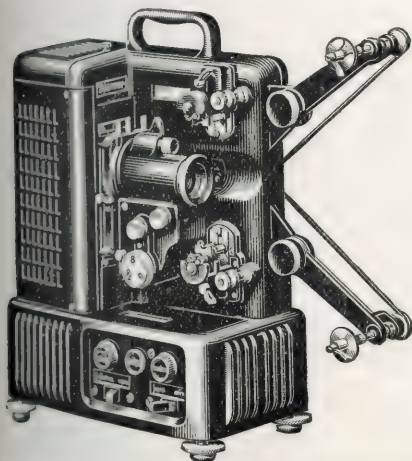
Ensign "Universal" Projector Service Kit. Most projectors are sold to-day with cleaning and oiling outfits, but these are not always first class, and in any case replacements become necessary sooner or later. The Ensign outfit contains everything that is essential for the servicing of projector and

(Continued on next page)

DITMAR DUO PROJECTOR

250 Watt Model £32 10 0
uses lamp of mains voltage and dispenses with external resistance.

500 Watt Model £36 0 0
complete with external resistance



Provided with f/1.6 interchangeable lens and fitted with a specially designed lamp house with mirror reflector and large condenser. 3-blade shutter eliminates flicker. Twin gate removable for easy cleaning. Stills and Reverse.

Unusually large motor and the use of fibre gears ensures ample power and silence. Accessibility of working parts ensures easy maintenance.

The body is an alloy casting combining strength with minimum weight. Built-in suppressor avoids interference with radio. Grouped oiling points.

Takes 2 sizes of film

10 seconds to change

No loose parts

3 Models — 9.5/16 — 16/8 —

9.5/8.

This Duo-Projector embodies new ideas in two-size projectors—twin gates and sprockets give entirely separate film paths—the lens swivels over the required gate, the lamp house slides to the chosen position, and the claw mechanism is selected by a turn of the large milled knob.

Careful optical design ensures clear flickerless pictures on both sizes, while the framing device does not displace the screen picture.

Translucent panels illuminate the grouped controls and film loops during operation.

The projector lamp can be switched off during the rewinding. Ask your dealer for a demonstration, or call at our projection room.

ACTINA LTD.

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HIGH HOLBORN, LONDON, W.C.1

New CINE Goods

(Continued from previous page)

lens, except possibly the bits of old rag (for the very dirty work) which are nearly always donated by willing (?) wives.

The lubricating oil supplied with the outfit is specially prepared for projector work, and is contained in a screw cap bottle complete with dripper. A special "one-drop" oil can is also provided. The gate-brush has an erinoid handle shaped for scraping off emulsion corns without damaging the gate. The lens cleaning solution is a highly volatile fluid, contained in a screw cap bottle, and is specially prepared to give a lasting polished surface to the lens without damage. Finally there are two Selvyt pads. The idea is that one should be kept for the gate, which may be slightly oily, and one for the lens, which should definitely not be oily. Price: The whole outfit, in strong box: 4s. 6d.

Any of the components of the above may be obtained separately:—Oil can, 1s. 6d.; lubricating oil, 1s. per bottle; gate brush, 1s.; lens cleaning solution, 1s. per bottle; Selvyt pads, in box, 9d. each.

FILM CEMENT

Name. Selo Film Cement.

Makers. Ilford, Ltd., Ilford, London.

Remarks. While it will also operate effectively on other stocks, this cement is produced primarily for use with Selo and Dufaycolor films. It is not every type of cement that will act on Dufaycolor; the Selo cement really does produce a firm join

and it is equally effective with Selo film. There is everything to be said for using a cement specially prepared for a particular stock. Selo cement is applied by a glass rod to which the stopper of the bottle is attached.

Prices. 1oz. bottle, 1/6; 2oz. bottle, 2/6.

FILM VIEWER

Makers or Agents: Actina Ltd., 29, Red Lion Square, London, W.C.1.

General Description. This is a metal cylinder $1\frac{1}{2}$ " x $1\frac{1}{8}$ ", at one end of which is the magnifier. On the other end one slips on a slotted disc through which the film is inserted. Three discs are available: for 8mm., 9.5mm. and 16mm., the frame area of each being, of course, different. The frame area is cut away from the disc so that the film may be viewed against the light.

Remarks. A useful little device that simplifies editing.

Prices. Viewer and one disc, 5/-. Extra discs for 8mm., 9.5mm. or 16mm., 1/6 each.

Exposure and Lighting Balance

(Continued from page 590)

to guess at the lighting factors, since very little apart from the speed value

on the meter was known about the stock used. On a basis of guesswork, however, the lighting for eight short shots was calculated in advance and the lights arranged accordingly in the studio. As an extra test, a final shot was exposed on the film that was lit by a professional cameraman and then exposed according to available data for the particular effect he specified.

The negative was then sent for development, with instructions to adjust the printing lamp for the second shot on it and to give this exposure to all the shots. On the assumption that this would be done, Francis and the writer then wrote out a list of the shots and the lighting effects that would be found on them, as an advance note to the screen quality of the film. (It should be noted that the film itself was not seen in the negative and the rush print was shown after this list was completed and handed to the laboratory manager). The results were very satisfactory indeed and the cameraman who had lit the last shot insisted on examining the negative before he could be convinced that the good matching on the screen was not due to juggling during printing.

LOST during January, in transit between Kingsway, London, and Manchester, a parcel containing enlargements and two 400 ft. and one 100 ft. spool of 16mm. film. The spools were the Kodak Fellowship film for 1936 and contained "Kodachrome" sequences taken at Hampton Court and Whipsnade. Will anyone hearing of these films please communicate at once with the Secretary, Kodak Fellowship, Kodak House, Kingsway, W.C.2.

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Bolex G.916 Projector, 500 watt lamp, Resistance	£39 10 0
Cine-Kodak BB Junior, f/1.9 and Case	£13 10 0
Kodascope Model "E." Latest Model 300 watt lamp. As new. Cost £30.	£26 10 0

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What the SOCIETIES Are Doing

Ace Movies

Hon. Sec.: E. W. C. Wood, 15, Open-view, Wandsworth Common, S.W. 19. Studio: 90, High Street Mews, Wimbledon, S.W. 19. The Luna Park unit paid a visit to the Fun Fair at Olympia for the purpose of obtaining atmosphere shots. Filming was not, however, allowed, so that it is now proposed to visit the Kursaal, Southend, for the necessary shots. Is there a cine club in that area who would care to co-operate? If so, please write at once to the secretary.

The exhibition of stills from amateur productions and portraits of film players, which has been on view at Ace headquarters since November, closed on Jan. 30th. The exhibition covered the period 1926-36 and "lay" visitors expressed surprise that the amateur cine movement had been so long in existence and at the high quality of the prints. Many evinced a desire to see some of the earlier films, but most of these productions have probably become celluloid waste and the clubs that made them disbanded. Ace Movies will, however, endeavour to include one or more "old timers" in the next show.

Balham A.C.S.

Hon. Sec.: A. F. Durell, 52, Melrose Avenue, Mitcham, Surrey. The society have now almost completed their "in-between" film, a burlesque of themselves; but for the failure of the local power station it would have been finished in four evenings. Progress is being made with the script of the next film, *The Queue*. A party of about a dozen members visited the Central Y.M.C.A. on Jan. 27th, where an exhibition of prize-winning amateur films was given by the London Film Institute Society. "Every film," writes the secretary, "was a model of what a documentary should be."

Beckenham C.S.

Hon. Sec.: Miss M. Davies, 105, Clockhouse Road, Beckenham, Kent. The A.G.M. was held on Jan. 26th, when new officers were elected. The balance sheet was satisfactory, but it is expected that there will be some improvement in the finances of the society during the coming year, as a considerable sum was paid out for the equipping

Reports for the April issue of "Amateur Cine World" should reach us not later than February 26th

of the studio and club headquarters which will not enter into future accounts.

A new rule was introduced, to allow for friends to become associate members at an annual subscription of 5/-; "it is hoped that this will act as an introduction to the society for people who are uncertain if they will be happy with us." It was also arranged to have an evening, to be held each quarter, for discussing the progress of the society, the committee giving a report, while suggestions for improvements will be made by the members.

The next few weeks are being given over to a series of lectures, and demonstrations, in place of the usual projection evenings; this is being carried out as an experiment, the new committee being keen to make the club attractive to all cine enthusiasts.

Birmingham P.S.—Cine Section

Hon. Sec.: D. Royce, Thorne, Frankley Beeches, Northfield, Birmingham. A member, Mr. E. E. Pritchard, has won an I.A.C. bronze medal in the 1936 contest with his film, *Below the Horizon*, a story of trawling in the North Sea. The first production group has decided to call itself "The Eccentrics"; their first film, *Wheel and Woe*, has been hired out to a large number of members and non-members. Charge for non-members is 3/- per night, and 4/6 per week-end, exclusive of postage.

On March 3rd, 5th, 8th and 10th the cine section is giving a display of films at the annual exhibition, held by the Royal Birmingham Society of Artists, New Street, Birmingham. Admission is 6d. and the show starts at 7.30. The programme will consist of *Below the Horizon*, *Wheel and Woe*, a news reel of local events and other films.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. The Tempest cup, awarded by the president, Mr. C. Tempest, for the first prize-winner in the annual competition (judged by the Editor of *Amateur*

Cine World) was won by Mr. P. Schofield for his film, *A Holiday on the Coast of Belgium*. Second prize went to Mr. N. Scott and third to Mr. A. C. Whitehead. The competition films and the society's productions, *Fair Play* (comedy) and *Shoe Repairing* (taken wholly indoors with the aid of photofloods) were well received at a public show. 300 people attended. Scenarios are now being prepared for next season's production. In view of the success attending the society's first film, it will be a photoplay.

Catford Film Players

Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford. A hall covering 700 square feet has been acquired as studio-cum-theatre. It gives a throw of about 35 ft., there is seating capacity for over 80 people, and a small lounge, kitchen, artists' room, etc. It is hoped to have a grand opening night in about two months' time. Much remains to be done to make the place comfortable.

A projection night is being held at Langley Rooms, Green Man Hotel, Bromley Road, S.E.6 on Feb. 23rd, and encouraged by the success of the cabaret and dance on Jan. 7th that society are to run a "twilight" dance at the same hotel on March 4th. A 9.5 mm. section is to be started. At present the club works exclusively on 16 mm.

Catholic F.S.

Organising Sec.: Rev. F. Valentine, 36, Great Smith Street, S.W.1. The progress of the society in its three groups: production, projection and mime, was reviewed at recent annual general meeting. Eight films have been contributed to the C.T.S. Film Library and in addition to the usual bookings from parish halls and schools, independent displays have been given. The mime group has formed a class under Miss Julia Murray, from the London Academy of Dramatic Art, and meets weekly at the Interval Club.

The society is gradually forming the nucleus of a central film bureau, which, by arranging exchange of copyright, will help to circulate Catholic sub-standard films throughout the world. At the January display the programme was comprised of request films, including *Morning Offering*,
(Continued on next page)



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Cambridge P.C.—Cine Section

Hon. Sec.: E. J. Twinn, Tennis Courts, Burrells Walk, Cambridge. The group are now working on their new production, *Close of Day*, a sequel to the 1935-6, *Morning*. It was not at first intended to make a sequel but the group has decided to bow to many requests. Although enough exchanges have been effected for projection evenings, a few single reels can still be fitted in. At a public exhibition of films, made by members and held at the town hall at the beginning of the season, a record number of people was admitted; the cup for the best production was won by a film of Eskimo life, taken in Greenland. The present film will be finished in a few weeks' time, but will not be available for loan until October.

Cine Sound Productions

Hon. Sec.: J. F. Butterfield, 7, Ernest Close, Beckenham. Studio: 44, Valley Road, Shortlands, Kent. Owing to the sudden breakdown of the society's main amplifier, work was brought to a standstill at the end of December, but the sound section have decided to build an entirely new piece of apparatus, which, by the time this report appears, will probably be in use. A number of studio lights were recently presented to the society. A recent meeting was given over entirely to stills, and a number of pictures were taken of the society's apparatus, projection room and proscenium.

CLUB NOTES

(Continued from previous page)

Comet Camera Club

Hon. Sec.: J. F. Soward, "Holmroyd," Prospect Hill, London, E.17. The cine section of this club is now working on three productions. Mr. P. Baker and Mr. Miln are working on the scenario of *Flu*, which has developed from the idea given in last month's *Amateur Cine World*. Another script, at present untitled, is being written by Mr. Matthews and a third film, an aeronautical documentary, is being made by Messrs. Lavington, Burbidge and Maccocy. There has recently been an influx of new members. The club's magazine will be ready by the end of March and will be sent, while supplies last, to interested readers.

East Finchley C.C.

Hon. Sec.: Miss G. C. Wynne, 27, First Avenue, Acton, W.3. At a successful first dance held on Jan. 20th, the club's latest short, *Cafe Continental*, was screened to an enthusiastic audience. A film was made of the dance, with the M.C. suitably garbed and equipped in the style popularly associated with film directors.

Eltham C.S.

Acting Hon. Sec.: Miss V. D. White, 36, Craigton Road, Eltham, S.E.9. The society are preparing for the production of their first sound film (S.O.D.). The recording equipment has been constructed by two

members. By means of gearing, the camera can be coupled to the disc recorder, thereby ensuring faithful synchronisation. For projection, the projector is coupled by means of similar gearing. The recordists have discovered a method of keeping the projector in synchronisation with the disc even if it has not been started properly; it is also possible to bring it back into synchronisation immediately if it lags or gains in any way.

The new production is a version of the old fairy story, *The Emperor's New Clothes*. It will be in Kodachrome; Kodak have promised their co-operation, but any data on the use of Kodachrome indoors from any amateur who has tried interior colour work will be welcome. The sets for the production will be designed by H. McCready, well-known illustrator of fairy-tale books. As usual, everything, including the costumes, will be made by members.

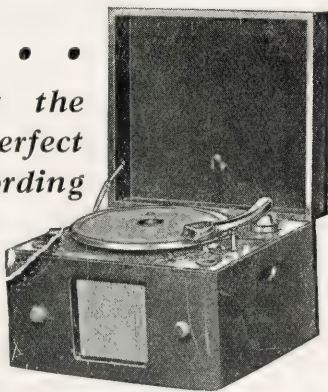
A small group are busy at the studio constructing a 35 mm. S.O.F. projector. It is already in an advanced stage and merely needs the fixing in position of the sound head, the attachment of the motor and some minor adjustments. Two interesting lectures by club members have been given on recent Fridays in the studio and several more will be given during the coming months. The society's new programme secretary is Mr. J. Shore, 131, Churchbury Road, Eltham, S.E.9.

Grimsby Photographic Society—Cine Section

Hon. Sec.: L. Sleight, 21, Mirfield Road, Grimsby. A lecture on titling, at which a

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large selection of titling equipment and films were demonstrated was given by Mr. A. T. Chard, of Cinecraft Supplies, Ltd., on Jan. 5th. The most enjoyable annual guest night held to date took place on Jan. 9th; the following supplied films for the programme: Bognor Regis F.S., Huddersfield C.C., Godiva F.G., Manchester F.S., Mr. G. Holley of Cardiff and Mr. E. Parkinson, Morecambe.

Hampton C.S.

Hon. Sec.: S. Jones, Cistria, Hampton Road, Oswestry. On Jan. 7th the secretary, assisted by Mr. Elwyn Roberts, gave a show to 200 children. A show which included the club film, *Pet Subjects*, was shown to the local scouts on Jan. 14th and another to Trinity Church choir boys on Jan. 19th.

The Society is a comparatively new one, but is already very active.

Heston C.C.

Hon. Sec.: R. E. MacLean, 57, Crosslands Avenue, Norwood. *Blind Justice* has now been completed and by the time this report appears it is hoped that *Knock Out* will be in the hands of the editor. The scenario of a further film, provisionally titled *Twist Cup and Lip*, is being prepared.

It has been decided to discontinue outside shows owing to the difficulties of dismantling and re-assembling, and transport of the sound apparatus, etc. The club, will, however, be pleased to give projection evenings for organisations at the studio where there is seating accommodation for fifty and

programmes can be put over with better showmanship than can be managed in outside halls.

Hyde C.S.

Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire. A series of projection nights has been arranged, and several other events of interest, but so far no plans have been made for the production of new films. These will be discussed in the near future and meanwhile it is hoped to increase the membership.

Ilford C.S.

Hon. Sec.: A. D. Taylor, 9, Middleton Gardens, Ilford, Essex. Mr. Adrian Brunel visited the society on Jan. 11th and reviewed work done by several of the members, remarking on the high quality of the work projected. Documentary, story and sound films were screened during the evening. On Feb. 2nd the evening was devoted to the screening of various films from the I.A.C. and Imperial Institute libraries.

The Ilford Society, having enlarged its venue by the making of a new meeting place at the Rondo Cafe, Redridge, Eastern Avenue, Ilford, is justifying its existence in the eastern outskirts of London. Any enthusiasts or beginners, for that matter, would be welcomed.

Kingston C.C.

Hon. Sec.: W. J. Kelsey, 24, Sandhurst Avenue, Surbiton, Surrey. The inability of a demonstrator of some talkie apparatus to

appear, owing to illness, and the seizure of a projector brought in to fill the gap, made it necessary to discuss club business instead of less exacting matters at a recent meeting. A scenario committee was appointed. The A.G.M. was held on Jan. 19th. There is a possibility that, in addition to the club production, there will be a private production employing the studio at the same time, for there is enough room to accommodate three sets. The lighting has now been completed and the club film will by now have been started.

It has been decided to produce four "Quickies" to enable the club to have sufficient films for loan to other clubs. Each of these "Quickies" will be about 200 ft. and will give members opportunities in varied forms of production. Matters have been so arranged that every member who is anxious to take part in these productions has a job to keep him or her fully occupied every evening that shooting takes place.

Leigh-on-Sea A.F.S.

Hon. Sec.: R. C. Pike, 1043, London Road, Leigh-on-Sea. This society was formed at the end of last autumn and steady progress has been maintained in the production of the film, *Secret Formula* (16 mm.) which is now near completion. Camerawork is considered to be particularly good. It is hoped to show the film at a dance towards the end of February.

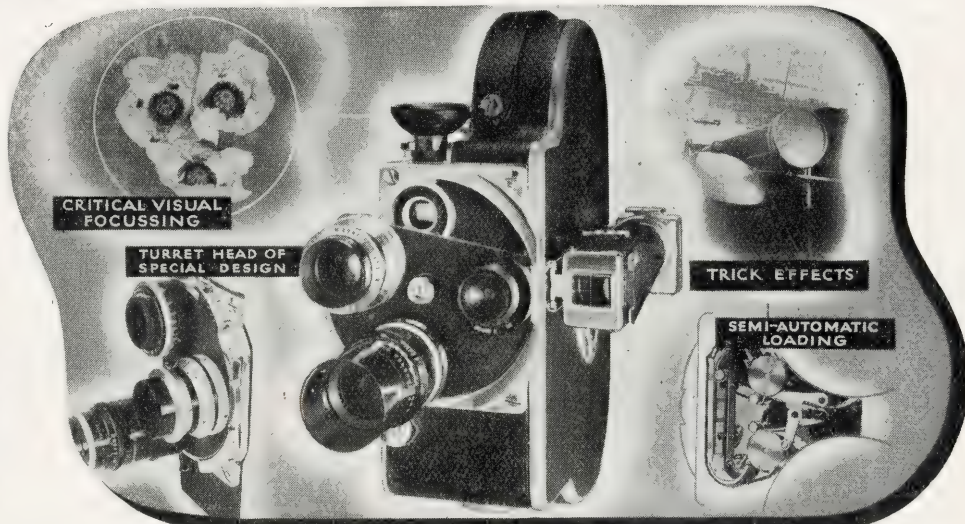
London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, London, S.W.1. (Continued on next page)

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News from the Societies

(Continued from previous page)

Activities during the last few weeks have been devoted to preparing for forthcoming productions—selection of scripts, casting, test shots, and so on. Incidentally, these tests have been put to an interesting use. They are intermixed with odd cut-outs from earlier productions, the whole suitably titled and called *Who's Who of the L.A.F.C.*

Mr. Bromley and Mr. Morris have for some months now been experimenting in cartoon work on similar lines to those advocated by Mr. Marshall in his articles in the February and current numbers of *Amateur Cine World*. The cradle forming the drawing board and camera support—a larger affair than Mr. Marshall's and adapted to take either 9.5 mm. or 16 mm. cameras—was built some time ago. The lady members are constantly arranging small socials which help to produce funds for club productions.

Meteor Film Producing Society

Hon. Sec.: Miss P. L. Clark, 15, North Gardner St., Glasgow, W.1. The society had the distinction of being the first amateur cine club in Europe to be visited by Senorita Ida Luciani, delegate of the Cine Club of Argentina, who is making a European tour for the purpose of securing an international membership for her club. Glasgow was her first stop on this tour, and she proposes going to London, Berlin, and Rome, gathering information of the various amateur film movements, with the hope of furthering a free exchange of films and information between the Republic and Europe.

The Senorita, a school-teacher, is particularly interested in modern methods of education, including the film and radio; she has been made a member of the Scottish Educational Film Group. The cine club possesses a sub-section which devotes itself to the making of educational films. Her club offers a silver cup for international competition among its members. Artistic merit is greatly admired, and the cup will be awarded to the film highest in this quality. Films should be on 16 mm. stock, length not exceeding four reels. Only members are allowed to compete; films can be sent in from any part of the world. There is a small subscription.

The club's headquarters are in Buenos Aires, and intending competitors should be warned, we feel, that the Argentines are extremely go-ahead, taking their filming seriously, and delighting to compete with professional newsreel operators in securing local interest features.

Montreal Amateur Movie Club

President: H. D. Marwood, Room 600, 507, Place d'Armes. After the usual business matters had been disposed of at a recent meeting there was a generous exchange of ideas on a move to widen the scope of the club and increase its membership. Committees have been appointed to take care of publicity, membership, production and competitions. At a special guest night to be held shortly—it will probably have been held by the time these notes appear—all owners of movie cameras in the locality will be personally invited. A programme of short talks, members' films and a short shot especially for the occasion will be offered in an endeavour to show the guests in a pleasing, entertaining and convincing form the advantages of club membership.

Palmers Green C.S.

Hon. Sec.: A. D. G. Garner, 716, Lordship Lane, Wood Green, N.22. Two shows were given at the studio on Jan. 24th. The first, which went off without a hitch, was a great success. The second did not run quite so smoothly, but the audience certainly seemed very satisfied. The show consisted entirely of members' films, including the I.A.C. Bronze Medal film, *Men of the Land*, by Mr. H. J. Ganderson. It is hoped to give another of these shows shortly, together with whatever new films are then ready.

Parkhead (Sheffield) C.S.

Hon. Sec.: R. Ingram, The Hollies, Abbey Lane, Sheffield. The success of the society's first dinner dance has decided them to make it an annual function. Their first production was screened recently in the president's home theatre and members were requested to submit criticisms. The film was shown again at a later meeting and a debate on it followed.

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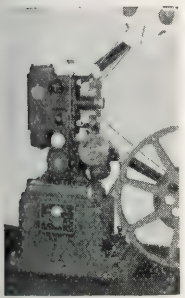
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the object of it being to elucidate faults so that they may be guarded against in future productions.

Plymouth Institution Photo-graphic Section—Cine Group

Hon. Sec.: C. J. Miller, The Athenæum, George Street, Plymouth. The cine group was inaugurated on Dec. 14th, 1936. The society has a cultural and scientific history of over one hundred years and the new group consequently feels that it is starting with a great advantage as part of the Institution. Two meetings have been held. At the first the secretary gave a talk on titling. At the second, two members of the Photographic Section, Mr. A. W. Kirkwood and Mr. R. C. Vernon, gave a talk on photographic processes.

Meetings have been arranged to take place at the Athenæum, George Street, Plymouth, at 7.30, as follows: Feb. 16th, projection evening; March 2nd, reading of film scripts submitted by members for future production; March 16th, discussion on the 9.5 mm. and 16 mm. gauges; March 30th, general meeting. Membership of the cine group also offers the facilities of the Photographic Section.

Stoke-on-Trent A.C.S.

Hon. Sec.: H. F. Morfey, Isoter, 51, Beresford Crescent, Newcastle, Staffs. Following are items from the programme for the first six months of the year, submitted and approved at the recent A.G.M.: Feb. 15th, "First Aid for Film," lecture by Mr. J. Martin; March 15th, lecture on filters by Mr. F. A. Young, and lecture on "Transitions" by Mr. Martin on April 5th. Mr. H. S. Day gave a lecture on the Smethurst Highlight System on Feb. 1st. Membership now totals 30.

S. Y. A. Film Unit

Hon. Sec.: E. Forrest, 19, Park Road, Timperley, Cheshire. The winter programme began with an interesting demonstration of the use of 9.5 mm. films for propaganda purposes. A wide selection of films was shown, including several Soviet, Post Office and advertising films, and concluding with the Unit's own film, *Viaticum*, which is in the nature of religious propaganda. The projection department has had a busy time giving shows in various parts of the Manchester district and the production department is already preparing plans for the three films it hopes to make during the summer. One of these, *Confession*, will deal with that much misunderstood subject, and another will be a silhouette film. It would be helpful if would-be enquirers would kindly note that the Film Unit specialises exclusively in 9.5 mm. films.

Waverley A.C.S.

Hon. Sec.: Miss E. H. Kemp, 10, Valley-field Street, Edinburgh. A members' night (the first of its kind) at which an interesting programme of films was screened, was held recently. Membership totals about thirty, indicating that a cine club in Edinburgh has been a long-felt need. Mr. Dunlop, of Messrs. Lizars, is hon. vice-president. A talk on titling, illustrated by a film lent by Mr. W. S. Jackson, of Warrington, followed

(Continued on next page)

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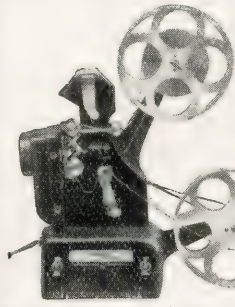
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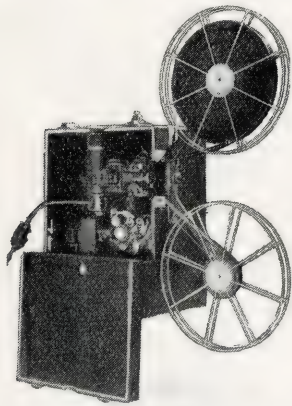
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CLUB NOTES

(Continued from previous page)

by a short programme of films, was given on Feb. 5th. On March 5th there will be a demonstration of Kodachrome. There are still a few vacancies for new members.

West Essex F.S.

At a recent meeting Mr. F. Attwood brought the news of the month and Mr. S. Reed referred to an article by Mr. John Grierson in which he outlined the opportunity that exists for the amateur cinematographer to be of public service, i.e., in the making of short films of industries, hospitals, etc. This type of work is very attractive to the West Essex F.S.; some of the members (Messrs. Smith, Reed, and Gladwell) have recently made a film for a milk supply company. At the technical meeting on Jan. 14th Mr. Reed gave a talk on the Smethurst Highlight System; this was followed by lighting tests.

West London C.C.

Hon. Sec.: E. Spindler, 71, Inglethorpe Street, Fulham, S.W. 6. This club is the re-organised Proscenium C.S. which has been inactive for some time. New members are needed; anyone interested will be welcome on any Tuesday evening at the studio, 586, Fulham Road. The club's first film show, consisting of library and members' personal films, was given on Jan. 27th. The attendance was very satisfactory and similar shows are to be given regularly. Production work on the club's first film starts in February.

Whitehall C.S.

Hon. Sec.: O. Kordik, India Office, S.W.1. Future arrangements include: a visit to Ace Movies, screening of a film of the activities of the Civil Service Hockey Club on Feb. 15th, and the judging at Somerset House on Feb. 24th of the entries for the fifth annual exhibition of members' films at King George V Hall, E.C.1; the exhibition will be held on March 8th, and not on Feb. 27th, as previously announced. Sound-accompaniment will again be provided by the Society's co-workers, the Agricola Gramophone Society. Members of amateur cine societies are cordially invited. Mr. R. H. Alder, well known to readers of *Amateur Cine World*, is now vice-chairman.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, Surrey. The club's activities during the past few months have been extensive. Lectures have been given by A. Vesselo, Paul Rotha and G. P. Kendall, and there have been many associate members' meetings. The sixth annual cine dance was perhaps the most successful yet held. Miss Rene Ray, who appeared in *The Passing of the Third Floor Back*, was the guest of the evening and presented the prizes. *Unknown Motive* should be completed by the time this report appears. The next production, *Swing Mr. Charlie*, will be directed by the scenarist, Mr. Brian Smith.

We have reluctantly had to hold over a number of reports owing to their late arrival.

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Even when making exposures with the aid of a meter, it is usual to make allowances for distant shots, and to cut down the aperture a little. When you are using a telephoto to take a close-up of a distant object, you are still for practical purposes taking a distant shot. The reason for the allowance is the deep layer of atmosphere between you and the object. Besides the light being reflected from the object your lens is also receiving the light reflected from the millions of tiny particles suspended in the air. This has the effect of masking some of the detail in the subject, and of causing the shadow portions to be lighter.

If your object formed part of the background of a shot taken with an ordinary focal length lens, you would accept its flatness and high tones as normal. When you "pick out" that object and secure it as a close-up it will remain the same, but will appear wrong to you because you subconsciously compare it with objects of similar size recorded at short range with an ordinary lens, but, of course, without the intervening layer of "atmosphere." To secure more normal contrast you can use a filter to cut out some of the unwanted reflected light. A pale yellow filter will do this.

A partial cure for the unwanted conditions is to give slightly less exposure, but this is not so effective as using a filter.

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The gummed paper strip is simply moistened and then wrapped round and round the rod until the sufficient thickness has been built up. Care should be taken that the first turn should be left dry, as otherwise the whole thing will stick to the

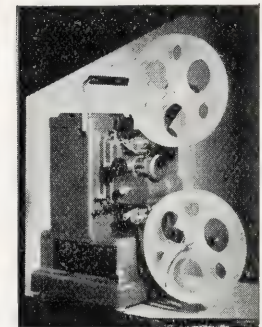
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Pathscope Kid Projector, and resistance. Cost £2 15 0 .. 37 6
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Replies to Readers

(Continued from previous page)

rod. After wrapping, the hood is left for some hours to dry and is then removed from the rod. The next step is to line one end of it with a strip of velvet ribbon which will help to hold it on to the lens. The rest of the hood is then painted with dull black paint. By using strips of paper of varying widths, a set of hoods suitable for lenses of varying focal length can easily be built up.

If the focussing collar of your lens moves past the 1/6" mark, it is possible for you to focus on shorter distances. We would suggest that you set up a number of small objects such as matches at various distances from the camera which have been carefully measured, turn the lens over to its shortest limit and make an exposure. This exposure should be made at maximum aperture. Examination of the processed film will reveal which is the sharpest object in the picture and enable the length focussed on to be calibrated and in this way a series of markings can be discovered for the lens.

PROCESSING 9.5 mm. REVERSAL FILM

The only requirements are some 12 by 10 inch dishes made of porcelain or enamel, a wooden frame to fit into the dishes and a drum on which to dry the film.

Making a Support for the Frame: Two dishes are sufficient, but four or five are preferable. The developing frame is made from two pieces of wood 1 inch by 1/4 inch and 11 inches long, which are connected by two pieces of 1/2 inch diameter dowel rod 9 inches long; these are provided with spacing pins (old gramophone needles will be found to serve quite well for these), placed every half inch and the whole frame given a good coat of cellulose paint and allowed to dry.

A support to hold the frame while it is being wound should also be made. This may consist of two uprights of wood, about 7 inches high, with a slot cut on the top of each. Two holes are cut through the centre of each side of the frame to take a 1/4 inch diameter dowel rod which serves as a spindle for the frame to revolve upon. The drying drum may be made from two discs of plywood twelve inches in diameter, joined by six or eight lengths of dowel rod eighteen inches long and a spindle placed through the centre for the drum to revolve on. When all is ready, the film is wound on to the frame and fixed each end by means of drawing pins.

Developing Solutions: The first developing solution, which should be used at 65 to 67 degrees F., is made up as follows:—

Paraphenylene Diamine	..	180 grains
Sodium Sulphite	..	3 1/2 ozs.
Caustic Soda	..	180 grains
Potassium bromide	..	70 "
Phenosafranin 1 in 1000 sol.	..	2 ozs.
Water	..	40 ozs.

Dissolve in order given.

The film is developed in this solution till the image shows through the back almost as strongly as on the front. The time will be about 10 or 12 minutes at 65 deg. F., but varies with different makes of film. When the film is fully developed, it is rinsed well and reversed in the following solution:—

Potassium bichromate	..	1 oz.
Water	..	20 ozs.
Sulphuric acid	..	2 ozs.

(diluted one part in ten of water)
Use at 65 deg. F.

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After the film has been in this solution for one minute the white light may be turned on and the remainder of the work carried on in white light.

When the negative image is entirely dissolved away (about four to five minutes) and the positive image can be seen by transmitted light, the film is again rinsed and the yellow bichromate stain is bleached out in :—
Sodium sulphite cryst. 2 ozs.
Water 40 ozs.
Sulphuric acid 1 oz.

(Use at 65 deg. F. for 2 to 3 mins.)

After bleaching, the film is again rinsed and blackened in :

Metal	20 grs.
Sod. sulphite	2 ozs.
Hydroquinone	80 grs.
Sod. carbonate	2 ozs.
Pot. bromide	8 grs.
Water	40 ozs.

When the film is black right through to the back, it is washed in running water for thirty minutes and wound on to the drum to dry, the surplus water being removed by means of a piece of wash leather, which has been soaked in water and wrung out again.

If parts of the film are found to be too light, they may be cut out and intensified in the following solution :

Potassium bichromate	1 oz.
Water	40 ozs.
Hydrochloric acid (conc.)	3 dms.

When the black image has been converted into a buff coloured one, the film is well washed in running water till the yellow stain is removed (about 20 to 30 minutes), and is then developed in the Metol-Hydroquinone developer previously used to develop the film after reversal. When the image has attained a good black colour right through to the back, the film is well washed and dried.

"INFINITY"

When a lens is focussed on any infinitely distant object, e.g., some detail in a distant landscape, then the lens is said to be "at infinity," and the distance between lens and film is then equivalent to the focal length of the lens. In practice, owing to depth of focus and other characteristics, not only the distant objects but other objects between the distance and a point comparatively near to the lens, will all be in focus.

By moving the lens forward slightly the most distant objects will be less sharp to a small degree, but the degree to which objects are in focus near the lens will be very much increased. In other words, sharp focus will be brought nearer. The infinity mark should strictly indicate the first mentioned conditions, but it is a practice among some lens makers to place the infinity mark at the point which gives the most practical field of focus, as indicated in the second instance.

Readers' Prize-Winning Hints

(Half-a-Guinea is awarded to the best hints published and 2/6 for those of lesser interest)

WIPE TITLES

The following method can be used to produce perfect wipes of titles, stills, etc., at the cost of the titles, etc., themselves. These should be made of fairly stout paper (thin Bristol board is excellent). The two

(Continued on next page)

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PATHE 200B 110 v. model with resistance for any voltage. Perfect, fully guaranteed **£12 0 0**

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8 mm. KODASCOPE, 8-30, perfect condition, £6. Bristow, 194, Park Road, Peterboro.

titles with which the wipe is to be made should have rather generous borders and are pinned one on top of the other on the titling board. To produce a one second wipe, that is complete in 16 frames, the centre of the top border line should be obtained. This is the pivot point for the wipe.

Assuming this is the centre of an imaginary semi-circle mark off 16 equidistant points around the side and bottom borders. This will settle the position of the wipe on each frame. Commence by taking the necessary frames for screening time, then cut out the piece of top title in sector 1. Take one frame. Cut out sector 2 of top title. Take another frame and so on until wipe is complete.

For a fan wipe the middle sector is cut out first and the wipe completed by cutting out sectors on both sides of initial one. It is essential that the top title should be pinned securely with drawing pins, the pins pressed home to prevent any movement of title while filming and cutting out the sectors. If it is desired to remove the top title for cutting out the sectors four registration marks should be made on the title and titling board. This makes foolproof correct position of title after cutting.

Alternatively a piece of thin tin can be slipped under the top title and the sector cut out without removal from the board. A razor blade fitted into an old cut down penholder is just the thing for this.

For scenic wipes the expense is just a little heavier. The shot to be wiped and the succeeding one should be in its final length when editing is completed. The last frame of this is enlarged to size required by titler. An enlargement of the first frame of the next shot is also required. The procedure is then as for the titles. Where there is only slight movement in the end of one shot and the beginning of the next, this method is quite good, as the large movement of the wipe overwhelms this and the static enlargement will not be apparent. Neither are we limited to wipes. Squares, hearts, rectangles, etc., can be used and gradually enlarged until the next scene or title is evolved.

Another adaption of the idea can be used where a character is looking through binoculars or a keyhole. There is usually no movement in such shots as the character is usually motionless. The enlargement of the last frame is utilised as before and an opening cut to represent the field of vision through the keyhole or glasses as the case may be. This is gradually enlarged until the scene at which the character is gazing fills the screen.

The effect of this would probably be more in the nature of a dissolve than a wipe. The effects are limitless and governed only by the ingenuity of the operator.

Half-a-guinea has been awarded to Mr. W. H. Hale, of 68, Chantry Avenue, Blakenall, Walsall, for the above hint.

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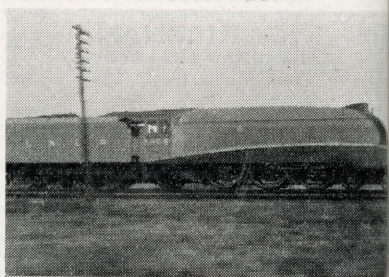
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